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VĀMANA'S

KĀVYĀLAMKĀRA-SUTRA-VRITTI

Translated into English

BY

GANGANATH JHA

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PREFATORY NOTE.

The Kāvyālamkāra-Sutras, here translated, are by Vāmana, who also wrote the Vritti or short commentary on the Sutras. He is believed to have flourished in Kashmir between the second half of the Seventh Century and the second half of the Ninth Century A. D. This work is one of the oldest of the systematic treatises on Poetics; its opinions receiving very respectful attention in all great works on rhetoric, including the Dhvanyāloka and the Kāvyaprakāsha. This Vāmana is not the same as the author of the 'Kāshikā' on Pānini's Sutras; as this latter flourished before Hiouen-Thsang came to India, in the beginning of the Seventh Century; while our Vāmana makes quotations from the work of Bhavabhuti who flourished in the latter half of that Century.

This translation appeared at first in 'Indian Thought Series' and in reprints therefrom. It is now being published again, in a some-what revised form; for this Second Edition, my thanks are due to Dr. N. G. Sardesai of the Oriental Book Agency, Poona, and to Mr. N. N. Kulkarni, B. A. (Hons.) for carefully going through the proofs.

The University,
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GANGANATHA JHA.

CONTENTS.

THE KĀVYĀLAMKĀRA SUTRAS OF VĀMANA.

WITH HIS OWN GLOSS THE *Kavipriya*

English Translation

CHAPTER I

The Constituents of ' Poetry '

Section (I)

THE USES OF POETRY

Having bowed down to the Supreme Light, Vāmana proceeds to prepare a brief Commentary, the कविप्रिया, upon his own Kāvyālaṁkāra Sūtras.

1. Poetry becomes acceptable by reason of embellishments.

' Poetry ' becomes acceptable by reason of embellishments.—

The word 'poetry' in reality applies to such 'word' and 'subject-matter' *as are adorned or beautified by Diction (or Qualities of Style) and Embellishments*; but in the present context it is used in its secondary and much wider sense, denoting 'word' and 'subject-matter' without any qualification.

NOTE·—वामन here defines Poetry *primarily* as 'such word and subject-matter as are beautified by diction and figures of speech',—and secondarily as mere word and subject-matter.' By older writers it has been declared that Poetry has the 'word' for its *body* and the 'subject-matter' for its *soul*; but, the author of the ध्वनि adds, the 'subject-matter should be such as is relished by people with poetic instincts' Later writers, among others the author of the प्रतापरुद्रीय have 'described Poetry as a being having the 'word' and ' subject-matter' for his *body*, excellences of suggestion or implication' for his *soul* and the 'Figures for his *ornaments*. The author of the काव्यप्रकाश defines Poetry as 'such word and subject-matter as are free from all defects, and adorned by diction,' and he does not find the presence of 'Figures of Speech' a necessary element, in this he has the support of the अग्निपुराण, which declares—'Even when adorned by Figures Poetry would not be poetry if it had no diction or Quality of style.' The 'absence of defects' comes in only as a negative property Poetry, thus, according to these writers must have some excellent subject-matter expressed in words fit for conveying the desired meaning, that the meaning should be only such as is *suggested*—and not directly expressed,—is not (at least according to many writers) a necessary condition · it has been made the condition of Poetry of the *first class* only It is in view of all this that the रसगङ्गाधर has defined Poetry as 'that word which expresses an elegant subject-matter', and this coincides with what the ध्वनि has said with regard to *word* being the *body* and a सहृदयश्लाघ्य subject-matter the *Soul* of poetry.'

What is an 'Embellishment'?

2. Beauty is 'Embellishment.'

'Embellishment' primarily is synonymous (in the present context) with the act of embellishing and it is only in the secondary (instrumental) sense of *that which embellishes*-that the term is applied to Simile and the other 'Figures of Speech'.

NOTE.—From this सूत्र it is clear that with मम्मट, वामन does not make the presence of 'Figures' a necessary condition; as reading the two Sutras together, it is clear that what* makes Poetry acceptable is only the *presence of elegance*, Diction coming in only as a *sine qua non*.

3. Embellishment (Elegance) proceeds from the avoiding of *defects* and the adopting of *qualities of style* and *figures of speech*.

4. And these are possible only through the Science.

It is only when one has learnt from the Science of Poetics what the *defects* are, and what the *qualities* and *figures* are, that he can avoid the one and adopt the other.

What is the desirable result to be accomplished by means of Poetry with elegance, that one should put forth such efforts towards its accomplishment?

5. Poetry, when excellent, accomplishes perceptible as well as imperceptible results,—bringing about, as it does, pleasure and fame.

When Poetry is good, it accomplishes a perceptible result in the form of the 'pleasure' that it gives; it also brings about an imperceptible result in the shape of 'fame'.

To this end we have the following verses:—

'They have declared the composition of good Poetry to be the road to fame; and similarly the composition of bad poetry, the ridiculous attempt of unqualified poets, the road to disrepute.'

'The learned have declared that Fame leads to Heaven lasting as long as the world lasts; and that Disrepute leads to such places (in hell) as are totally devoid of light'.

'It is thus for the purposes of obtaining fame and avoiding disrepute that great poets should study the science of Poetics.'

NOTE—Cf. काव्यप्रकाश :—

'Poetry tends to bring fame, wealth, knowledge of world-usage, removal of evils, immediate highest pleasure, and advice in the most agreeable manner.

Section (2)

[A] WHO IS ENTITLED TO STUDY THE SCIENCE.

1. Poets are—(a) 'Discontented,' and (*b*) 'Feeding on grass

The words 'discontented' and 'feeding on grass' are used figuratively. The two kinds of Poets are—(1) The hypercritical sceptic who is possessed of discriminative intelligence (and requires only to be guided properly); and (2) the vulgar person who is absolutely devoid of the faculty of discrimination.

2. It is the former of these who by reason of their being possessed of discrimination, are to be instructed :—

3. and not the latter, who are of the contrary character (possessed of no intelligence).

Being by their nature absolutely devoid of discriminating intelligence, the vulgar cannot be taught; as what is inherent in one's very nature cannot be removed.

It may be objected that the Science of Poetics being thus intended for the few, and thus not benefitting all persons, wherefore should it be sought after at all? In answer to this we have the next सूत्र.

4. The Science could be of no use to the insignificant (non-intelligent vulgar persons.)

A corroborative instance is cited—

5. The कतक seed (though capable of cleaning the water) cannot clean the mud.

NOTE—The काव्यप्रकाश thus enumerates the characteristic qualities necessary in the 'poet'—'(1) Power—Genius, (2) Cleverness acquired by a careful observation of the world and the study of poetry and the sciences, (3) Prac ice under the guidance of a teacher well-versed in the Science of Poetics.'

[B] रीति—DICTION.

Having described the persons entitled to the study of the Science of Poetics, the सूत्र proceeds next to explain what is meant by रीति, Diction.

6. Diction is the very soul of Poetry;—just as the Soul is to the Body so is Diction to Poetry.

What is this 'Diction'?

7. It is the particular arrangement of words that constitutes Diction

What is this 'particular arrangement'?

8. The particularity' of arrangement consists in the 'qualities of style' (to be described later on)

9. Diction has been classed under three heads: *(a)* 'वैदर्भी,' *(b)* 'गौडीया' and *(c)* 'पाञ्चाली.'

A question is raised—Do the 'Qualities of Style' in Poetry proceed from different countries, like so many material products—that they should derive their names from the names of countries (विदर्भ, गौड and पाञ्चाल)? It is not so; because—

10. The names are due to the fact of particular 'qualities of style' being met with in particular countries.

The 'वैदर्भी' diction is so called, not becase the country of विदर्भ has any effect upon poetry, but simply by reason of the fact

that th s particula d ct on n ts true form is found to be most in use among the poets of that country.

The author proceeds to define these ' Dictions ' in terms of the ' Qualities of Style '—

11. The ' वैदर्भी ' is replete with all the 'Qualities of Style'—

That Diction which abounds in all the ' Qualities of Style '—Floridity, Lucidity and the like,—is called ' वैदर्भी.' In connection with this we have the following verses :—' That Diction is called वैदर्भी which is untouched by even the slightest Defect, which is replete with all Qualities and which is sweet like the notes of the lute.'

' Even when the speaker is present, the subject-matter near at hand, and the science of words and their usage also well-known,—that, in the absence whereof, sentences do not flow in honeyed accents,—is that Diction (which is called the वैदर्भी).'

As an example of this we have the following from the शाकुन्तल Act II. 6 :—

गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितम्
छायाबद्धकदम्बकं मृगकुलं रोमन्थमभ्यस्यतु ।
विश्रब्धैः क्रियतां वराहपतिभिर्मुस्ताक्षतिः पल्वले
विश्रान्तिं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः ॥

[' Let the buffaloes wallow in the watter, frequently striking it with their horns ; let the flock of deer ruminate in groups settled under the shades of the tree ; may the huge boars fearlessly uproot the grass in the pools ; and may my bow also with its string loosened rest in peace ! ']

NOTE—The वैदर्भी is that which contains words and letters suggestive of all the Qualities of Style—Sweetness, Floridity and Lucidity. (*See* काव्यप्रकाश Com. बालबोधिनी, p 528 First Ed.)

12 The 'गौडीया' abounds in the Qualities of Floridity and Brilliancy.

The 'गौडीया' diction is that which abounds in long compounds and harsh-sounding words, which are suggestive of the qualities of 'Floridity' and 'Brilliancy' (to be described later on); it is totally devoid of the qualities of 'Sweetness' and 'Softness' (see below).

On this we have the following verse—

'People learned in the Science of Diction call that Diction गौडीया which consists of long compounds and high-sounding words, and which abounds in the qualities of Floridity and Brilliancy.'

Example—

दोर्दण्डाञ्चितचन्द्रशेखरधनुर्दण्डावभङ्गोद्यत-
टंकारध्वनिरार्यबालचरितप्रस्तावनाडिण्डिमः ।
द्राक्पर्यस्तकपालसम्पुटमिलद्ब्रह्माण्डभाण्डोदर-
भ्राम्यत्पिण्डितचण्डिमा कथमहो नाद्यापि विश्राम्यति ॥
(महावीरचरित I. 54.)

['The twanging sound that emanates from the broken stick of Śiva's bow, wielded in his long arms, is the trumpet-sound introducing into the world the boyish feats of my brother: even now it does not cease, having its reverberation enhanced by its rumblings through the interstices of the pieces of the Universe rent asunder by the terrific explosion.']

13. The पाञ्चाली is endowed with the qualities of Sweetness and Softness.

Being totally devoid of Floridity and Brilliancy, this has no harsh-sounding words, and is rather tame. Says the verse :—

'The wise ones have named that Diction पाञ्चाली which sounds rather tame, resembling the style of the Purāṇas, and is soft and sweet'.

Example—

ग्रामेऽस्मिन्पथिकाय पान्थ वसतिर्नैवाधुना दीयते
रात्रावत्र विहारमण्डपतले पान्थः प्रसुप्तो युवा ।

तेनोत्थाय खलेन गर्जति घने स्मृत्वा प्रियां तत्कृतं
येनाद्यापि करङ्कदण्डपतनाशङ्की जनस्तिष्ठति ॥

शार्ङ्गधरपद्धतिः 3893.

['O Traveller, now in this village no wayfarer is allowed to have *lodgings* : A youthful traveller, was once, sleeping at night under the roof of this pavilion; and when the clouds thundered, that wicked youth woke up, and happening to remember his beloved, did *something*, by reason whereof the people, even now, continue to remain under the dread of the falling of the skeleton.']

It is on these three Dictions that 'Poetry' takes its stand; just as the painting has its substratum in the lines drawn on the canvas.

14. From among these three it is the first (the वैदर्भी) that deserves to be adopted; as it has all the qualities;

15. and not the other two (गौडीया and पाञ्चाली): as they have only a few qualities.

16. Some writers have held that these latter two also have to be practised, as they serve the purpose of steps leading up to the वैदर्भी.

17. But this is not right; for the *real* thing (the proper Diction) cannot be attained by one who practises with the *unreal* (the improper Diction).

[When one does not practise what he wants, he cannot attain it.]

18. [As for example] if the weaver practises weaving with jute, he does not attain expertness in the weaving of silk.

19. The वैदर्भी is called '*pure* वैदर्भी' when there are no compound words.

20. It is in this pure वैदर्भी that the fullness of the excellence of subject-matter becomes clearly appreciable.

21. In fact by becoming related to this diction, even the slightest excellence of subject-matter becomes appreciable [to say nothing of the *fulness* of excellence].

On this point we have the following verses :—

'There is an excellent arrangement of words (Diction) in which even when there is nothing, there appears to be something; reaching the ears of good men, it gives pleasure, entering their hearts like a flow of nectar.

'That attaining which in speech, the excellence of the words shines forth,—wherein even the unreal thing acquires a reality,—is that वैदर्भी Diction which produces a peculiar exhilarating effect on the hearts of all men with poetic sensibilility.'

22. The said 'excellence of subject-matter' also has been called वैदर्भी; it rests upon the वैदर्भी Diction.

To the subject-matter the name, which primarily belongs to the Diction, is applied only secondarily (or figuratively.)

For 'Gunas' or 'Qualities of Style' refer to Chapter III, Sections I and 2.

Section (3)

THE AUXILLIARIES OF POETRY.

Having explained Diction, the सूत्र proceeds to describe the 'Auxilliaries' of Poetry.

1. The Auxilliaries of Poetry are—(*a*) the *World*, (*b*) *the Science*, and (*c*) *Miscellanies*.

2. By 'world' is meant the operation or action of the world [of animate and inanimate beings].

3. By 'Science' is meant that (Science of Poetry) which is preceded by the Science of words, the

Koṣas, Prosody, the Arts, the Science of Erotics, and the Science of Politics.

The Science of Poetry is said to be 'preceded by' these sciences, as the knowledge of every one of these is needed in the writing of poetry.

In what manner each of these becomes an 'auxilliary' is now shown—

4. Purity or Correctness of Words proceeds from (the knowledge of) the Science of Words.

By the aid of the Science of Words, *i.e.*, grammar, we assure ourselves of the correct forms of words; as it is only the correct form of words that is used by poets fearlessly.

5. From Koṣas proceeds the Knowledge of the Meanings of Words.

Coming across a word capable of being used in the piece he is composing, if the poet were not quite sure of what it meant, he could not make up his mind as to whether he should use that word or give it up; and this uncertainty would hamper the work of composition. Consequently it becomes necessary for the poet to make himself sure of the exact meanings of words, with the help of *lexicons* It is not right to utilise these Thesauruses for the purpose of making use of extraordinary words never before used; such words and expressions as are seldom used should never be used in poetry.

Question: " If one is to use only such words as are in use already, whence could there be any 'uncertainty' as to the meaning of words mentioned above ? "

Answer:—It is just possible that of a word that is in use already, the writer may have only a vague idea; *e. g.*, in the case of the word 'नीवी' it may be that he knows that it is the name of the *cloth-knot over the thigh*, and he may be in doubt as to whether this

referred to the cloth-knot of the woman or the man; this doubt could be set aside only by the help of such declarations as—'नीवी is the name of the cloth-knot over the thigh *of the woman*'—occurring in the नाममाला for instance.

"Well, if the word नीवी can apply to the *woman's cloth* only, how do you explain the following use of the word (where it applies to the man's clothing) :—

'The cloth-knot mentioned before by some one was loosened by the enlargement of the stomach by excellent and variegated feeding'—?"

Such use must be regarded either as wrong, or as only figurative.

6. The Science of Prosody helps in removing all doubts with regard to metre.

Though as a matter of fact the knowledge of metres comes by practice at poetical composition, yet doubts very often arise with regard to the correctness or otherwise of those metres that are arranged in accordance with the number and place of the vowel-sounds; and these doubts can be set aside only by the study of the Science of Prosody.

7. By the study of the Science of Arts follows the knowledge of the essence of the Arts.

The 'Arts' here meant are those of *singing*, *dancing*, *painting* and the like; scientific treatises on these have been written by विशाखिल and others: from the proper study of these treatises comes the knowledge of the arts; unless one knows the arts, it is not possible for him to compose anything *artistic*.

8. From the Science of Erotics follows the knowledge of the ways of love.

It is the 'Ways of Love' that form the subject-matter of most poetical compositions.

9. From the Science of Politics pruceeds the knowledge of proper (expedient) and improper (or inexpedient) conduct.

'Proper or Expedient Conduct' consists in the due employment of the six 'methods' (of Peace and Quarrel, Marching and Halting, Bifurcation and Association); and conduct other than this is 'improper' or 'inexpedient'; unless one knows these, one cannot rightly describe the actions of the hero and the counter-hero.

10. From the Science of Politics again follow the intricacies of the plot.

The 'plot' or 'story' forms the body of Poetry; and it is only when the poet is versed in the Science of Politics that he can weave out an intricate plot, consisting as this does of the more or less powerful and effective employment of the 'methods' of action.

In the manner shown above, the uses of other Sciences may also be pointed out.

11. The 'Miscellanies' consist of—(*a*) Knowledge of what is to be done; (*b*) Application; (*c*) Attending upon superiors; (6) Deliberation or Circumspection; (3) Imagination; and (*f*) Attention.

12. 'Knowledge of what is to be done' consists in being acquainted with poetical works [of others]; as it is thus alone that one can acquire the power of comprehension.

13. 'Application' consists in engaging one-self in the composing of poetical pieces.

By this means one acquires proficiency in the art of composition.

14. 'Attending on superiors' consists of attendance upon a teacher capable of imparting instruction in the art of poetic composition.

By this means the superior knowledge of the teacher comes over to the pupil.

15. 'Deliberation' consists in the insertion and deletion of words.

On this point we have the following verses:—

'As long as there is uncertainty in the mind, the process of insertion and deletion of words should continue; when, on this, a word becomes ultimately fixed upon, the composition is complete.'

'When the proper words are so carefully chosen that not one of them can be altered,—then alone we have what the composition-experts have called the *Perfect Composition*'.

16. In Imagination lies the very seed of Poetry.

The 'Seed of Poetry' is an ante-natal capacity of the Mind, without which no poetry is possible; or even if possible, it is only ridiculous.

17. 'Attention' consists of the one-pointedness or fixity of the mind.

It is only when the mind is drawn in, away from all external things, that it can grasp the innermost essence of things.

18. This fixity of mind depends upon time and place.

19. The *place* must be solitary [away from crowds].

20. The *time* is the last or fourth quarter of the night.

It is in a solitary place and at the time of the early dawn that the mind is calm and peaceful, free from all other things.

NOTE.—Among the requisites of Poetry, the काव्यप्रकाश (कारिका I 3) enumerates the following, remarking that it is all these combined—and not each one independently of the rest—that makes the successful Poet—(1) Poetic Power (Genius), (2) Wide Knowledge born of a careful study of Objects, of Sciences and of Poems (3) the practice of the teachings of men practised in writing Poetry.

Having described the auxiliaries of Poetry, the सूत्र proceeds to describe the particular forms of Poetry :—

21. Poetry is in *Prose* and in *Verse*.

It is the Prose that is mentioned first: as it is extremely difficult to compose Poetry in *prose*, chiefly on account of its indefinite and strictly undefinable character; it has been declared that 'Prose constitutes the touchstone of poets.'

22. Prose is of three kinds (*a*) वृत्तगन्धि (*b*) चूर्ण (*c*) उत्कलिकाप्राय.

The definition of each of these follows :—

23. The वृत्तगन्धि Prose is that which bears parts of verse or metrical composition.

Example—पातालतालुतलवासिषु दानवेषु' ["among the Dānavas inhabiting the innermost recesses of the nether world"]; in this phrase we recognise a complete part of a verse in the वसन्ततिलक metre.

24. The चूर्ण Prose is that in which the compounds are not very long, and which contains soft and sweet words.

Example—

अभ्यासो हि कर्मणां कौशलमावहति।
न हि सकृन्निपातमात्रेणोदबिन्दुरपि ग्रावणि निम्नतामादधाति।

['Practice lends perfection to actions: even a drop of water falling but once cannot produce any impression on the stone.']

25 The उत्कलिकाप्राय is the opposite of the चूर्ण.

It contains long compounds and abounds in harsh-sounding words.

Example—

कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गकुम्भस्थलगलन्मदच्छटाच्छुरितचारुकेसरभारभासुरमुखे केसरिणि।

['The lion having its face brightened by the beautiful mass of hair on its neck, which is besmeared with the ichor flowing from

the temple of infuriated elephants felled by a stroke of the claw, as powerful and terrible with nails as the points of the thunderbolt.']

NOTE.—The साहित्यदर्पण (chap. VI 330.) mentions a fourth Prose, called the मुक्तक or 'Prose in which each word occurs distinct from another, like so many pearls strung on to a necklace' This would appear to be that Prose in which there are absolutely no compounds. वामन is right in not mentioning this kind, as this form of composition has a more or less theoretical existence only.

26. The verse is of many kinds.

There are many kinds of verse, the diversity being based upon the diversity of metres; some of these, called the 'Regular,' have all the four feet similar; others called the 'Semi-regular', have the first and third feet similar. and so also the second and the fourth, while the rest called the 'Irregular', have all the feet dissimilar.

27. Poetry again is (*a*) Stray or Sporadic and (*b*) Connected or Cumulative.

28. Of these the latter is possible only after the former has been accomplished; just as the 'crest of flower-garlands' can be made only after the garlands have been prepared.

It is only after one has acquired efficiency in the composing of stray verses that he can write continuous poems of many verses.

The सूत्र proceeds to show that it is not right to restrict oneself to stray verses only, as some people are prone to do.

29. The Stray Verse never shines,—resembling a single atom of fire.

In this connection we have the following declaration :—

'There is no charm attaching to verses which are not connected; just as a fire-atom by itself is never brilliant.'

30. Among 'Connected Poems' again, the ten kinds of Dramatic Poem are superior ;

31. As the Dramatic Poem is possessed of varied interests, presenting a combination of many peculiar charms; just like the cloth of variegated colour, which is specially beautiful by reason of the combination of many colours.

32. The other forms (of Poetry in Verse) proceed from this (Dramatic Poem)

All forms of Verse are the product of the Dramatic Poem. As for those other kinds of Poetry that are known as the कथा and the आख्यायिका (in Prose) and the महाकाव्य (in Verse), the author has not given definitions of these, as the mere definition of these in detail is not very pleasant; these definitions must be learnt from other works.

NOTE.—The साहित्यदर्पण supplies the definitions herein omitted, See Chap. VI, कथा (VI. 332-333) आख्यायिका (VI. 334), महाकाव्य (VI. 315)

CHAPTER II

DEFECTS

Section (I)

DEFECTS OF WORDS

The form and constituents of Poetry having been described, it becomes necessary to know what are the 'Defects' of poetry, which mar its beauty, in order to be able to avoid them; hence the सूत्र now proceeds to describe the defects—

1. Defects are the opposite of Qualities. [Described later on, in Chap. III].

2. And they are known by implication.

That is, when we know the Qualities, we know, by implication, also the Defects which are only the opposites of Qualities.

"Then, why are they treated of separately?"

3. The separate treatment is for the sake of clearness.

The Defects are treated of and described and defined separately, and not left to be inferred by implication: as it is only thus that they can be rightly understood, and avoided.

The सूत्र proceeds to describe the Defects of Words—

4. The defective word is—(*a*) Grammatically Wrong; (*b*) Unmelodious; (*c*) Vulgar; (*d*) Unknown; and (*e*) Meaningless, or Superfluous.

Each of these is severally explained—

5. The 'grammatically wrong' is that which is contrary to rules of grammar.

Example—Such words as, अन्यकारकवैयर्थ्यम् where the correct form should have been अन्यत्कारकवैयर्थ्यम् the त् coming in by पाणिनि's सूत्र—अषष्ठ्यतृतीयास्थस्यान्यस्य &c., &c. VI. 3, 99.

6 The 'unmelodious' word is that which is unpleasant to the ear.

Such a word is not only unpleasant to the ear; it also disturbs the proper flow of the sentence.

Example—

अयूत्कुरखपिद कपोलयोस्ते कान्तिद्रवं द्राग्विशदः शशाङ्कः ।

['O angry one! the clear moon has stolen the lustre of your cheeks.]

[Here the words अचूत्कुरत् and द्राग् are 'unmelodious.']

7. The 'vulgar' word is that which is used by the common people only [and not by the learned or in learned works].

Example—

कथं कथं रोदिति फूत्कृतेयम् । 'Oh! how puffingly she cries']

[Here the word फूत्कृता is 'vulgar.]

To the same category belong such words as तल्ल (tank), गल्ल (cheek), and the like.

8. The 'unknown' word is that which is used only in learned (technical) treatises [and not in common usage].

Example—

किं भाषितेन बहुना रूपस्कन्धस्य सन्ति मे न गुणाः ।
गुणानान्तरीयकं च प्रेमेति न मेऽस्त्युपालम्भः ॥

['What is the use of my saying much? I know I am wanting in the excellence of the beauty-aspect of IDEA; and as love also is the invariable concomitant of that excellence, I do not complain (of that want of love).']

The word 'रूपस्कन्ध' (Beauty-aspect of Idea) is a technicality of the Buddhistic philosophy; and the word नान्तरीयक (invariably concomitant) is a technicality of the न्याय philosophy :—and neither of these is used in ordinary parlance (in the sense in which they are used here).

9. The 'Meaningless or Superfluous' word is that which is added only for the sake of filling up gaps of sentences.

There are many indeclinable particles that are inserted in sentences (specially in verse) simply for the sake of filling up the gaps in the metre; it is not only the indeclinable, but other words also that come under this category; by the maxim of the 'cake and the stick' (by which it is meant that when two things are in the same predicament they are to be treated alike).

Example—

उदितस्तु हास्तिकविनीलमयं तिमिरं निपीय किरणैः सविता ।

['The Sun has risen, after having drunk up, with his rays, the darkness which was as densely black as the elephant.']

Here the particle तु has been added only for the sake of filling up the requisite number of syllables in the metre; and it does not serve the purpose of lending a graceful form to the sentence; a word that does serve to give a graceful form to the sentence cannot be regarded as 'superfluous'; this is the exception that has to be borne in mind. We have an instance of this in the following:—

न खल्विह गतागता नयनगोचरं मे गता।

['While she was passing this way and that, she did not come within the range of my vision']

[Here the phrase न खलु lends grace to the sentence.]

NOTE.—Our author has very rightly distinguished the defects of the *word*, from the defects of the *meanings of words*, which follow in सूत्र 10 *et. seq.* The काव्यप्रकाश and the साहित्यदर्पण have dealt with both kinds together.

The सूत्र proceeds to describe the Defects of the meaning or denotation of words.

10. [The Defective words are also]—(*a*) having a different meaning, (*b*) having a fanciful meaning, (*c*) difficult of comprehension, (*d*) indecorous and (*e*) obscure.

The words—'the Defective Word'—have to be supplied from सूत्र 4; the singular number of the word पदम् of the former सूत्र being made to undergo the change into the plural in view of the plural number in the present सूत्र; the construction thus being—'the Defective *words are* &c., &c.'

The सूत्र proceeds to define each of these defects severally.

11. A word is said to 'have a different meaning' when it is used in a sense entirely different from its accepted denotation. [The sense intended to be conveyed being that which is deducible only from the etymology of the word].

The ordinary misuse of a word—of the word घट (jar) for the word पट (cloth) is not what is meant by the सूत्र: as such usage is too manifestly wrong to be mentioned.

Example—

ते दुःखमुच्चावचमावहन्ति ये प्रस्मरन्ति प्रियसङ्गमानाम् ।

['Those people experience great pain who recall to their minds the meeting of dear ones.']

Here the word आवहन्ति which is used generally in the sense of 'doing,' has been used in the sense of 'carrying' (experiencing), which has to be deduced from the etymology of the word; and secondly the word प्रस्मरन्ति which means to 'forget', has been used in the sense of 'remember' or to 'recall to the mind'; which latter meaning can be deduced from the etymology of the word which consists of the prefix प्र (excellent) and स्मृ (to remember)

12. That word is said to 'have a fanciful meaning' which is used in a sense that is only assumed (and thus can be guessed out with great difficulty).

That is to say, the meaning desired to be conveyed is such as the word is never known to bear.

Example—

सपदि पङ्क्तिविहङ्गमनामभृत्तनयसंवलितं बलशालिना ।
विपुलपर्वतवर्षिशितैः शरैः प्लवगसैन्यमुलूककजिता जितम् ॥

[The army of monkeys led by the *sons* of दशरथ was defeatec by the Conqueror of Indra by means of sharp arrows showering thousands of mountains.']

Here the word पङ्क्तिविहङ्गमनामभृत्तनय can, be made to signify the 'Sons of दशरथ in the following manner.

(1) पङ्क्ति means 'ten', for which another Sanskrit word is दश.

(2) विहङ्गम means 'bird', the नाम or name of a particular bird is चक्रवाक which contains the word चक्र which means 'wheel'; the भृत् or 'bearer' of that is the *chariot* which is expressed by the word रथ. Thus then the word पङ्क्ति meaning दश and the rest of the compound रथ, we get the name दशरथ whose *tanayas* (sons) are राम and लक्ष्मण by whom the army of monkeys was guided.

Then again, the word उलूकजिता can be applied to the 'Conqueror of इन्द्र, मेघनाद in the following, manner:—The word कौशिक denotes the उलूक (owl) as well as इन्द्र and thus the words उलूक and इन्द्र being regarded as synonymous इन्द्रजित् is spoken of as उलूकजित्.

It may be objected that if such use of words is defective, we should have to reject the use of such words also as रथाङ्गनामन् (which is applied to the चक्रवाक bird by reason of its name containing the word चक्र which is a '*limb*', अङ्ग of the Chariot रथ).

The use of such words, however, is not objectionable, as there are some words which though originally perhaps employed in the required sense only indirectly, have yet come to be so far accepted in common usage that they are regarded as having their remote and indirect indications, लक्षणा, well recognised (निरूढा).

13. That word is said to be 'difficult of comprehension' which is used in such a meaninig as is not generally known.

A word that has more than one signification, only one of which is generally known,—if such a word be used with a signification other than this last one, then it is said to be 'difficult of comprehension'.

Example

सहस्रगोरिवानीकं दुःसहं भवतः परैः ।

['Your army is as insufferable by your enemies as the army of इन्द्र.]

Here the word सहस्रगु is used to denote इन्द्र and this meaning can be got at by taking the word 'गो' occurring at the end of the compound in the sense of 'Eye'—Indra having a 'thousand' सहस्र 'Eyes' गावः; and though the word 'गो' does signify the Eye also, yet this is not the signification that is generally attached to it in the ordinary usage of poets.

14. The 'indecorous' word is that—(a) which has, among other significations, one that is coarse or vulgar; and (b) which brings to the mind something indecent.

(*a*) It often happens that though the word is used in a harmless sense, yet it has other significations which are vulgar: the use of such a word is regarded as 'indecorous'; e. g. the word वर्चस् which signifies *glory or effulgence*, and also the *human excreta*.

(*b*) There are words which, though in their form quite harmless, are found, when taken by parts, to be indicative of something indecent; e. g. the word कृकाटिका.

15. (a) The *concealed* or (b) the *indicated* or (c) the *entirely shrouded*,—are not regarded as 'indecorous.'

16. That word is 'concealed' whose vulgar signification is not generally known.

E. g. the word संबाध; the only signification of this word that is generally known is that referring to 'difficulty' or 'obstacle'; while that referring to the bodily organ is not generally known.

17. The *indicated* word is that which has its indirect (vulgar) signification only remotely indicated.

E. g., the word जन्मभूमि which signifies the *land of birth*, and thereby only very *remotely indicates* the organ of generation; such words connot be regarded as 'indecorous.'

18. The 'shrouded' word is that whose vulgar signification is entirely veiled by the ordinary usage of men.

E. g., Such words as सुभगा [which literally means 'One whose...is excellent' has become accepted in usage as signifying 'beautiful'] :—भगिनि [lit. 'one who has......" but accepted as meaning 'sister'];—उपस्थान [means......, but is generally accepted as signifying 'worship'];—अभिप्रेत [signifies some connection with ghosts, but is used in the sense of 'desired' or' intended'];—कुमारी [lit. 'one whose sexual instincts are low', is used in the sense of 'Virgin'];—दोहद [originally meaning 'desires of a pregnant woman', but generally used in the sense of 'Desire']. In this connection we have the following verse—

'It is not proper to hunt out the improper signification of words that are accepted in ordinary usage with such significations entirely shrouded from view; for instance, what man can have any notion of vulgarity or impropriety with regard to the word शिवालिङ्ग. ?

19. The 'Indecorous' is of three kinds as giving rise to—(*a*) shame, (*b*) disgust, or (*c*) forebodings of evil.

Some words by their indecorous significations produce shame, *e. g.*, वाक्काटनम हिरण्यरेताः [where the last word of the compound has a vulgar meaning] and so forth: some produce disgust, *e. g.*, कपर्दक [the last word having a vulgar signification]; while others bring to the superstitious mind forebodings of evil: *e. g.*, संस्थितः [which means *established*, and also *dead*].

20. The 'Obscure' word is that whose signification is got at only remotely, or in an indirect roundabout manner.

That is to say, that word which is used in a sense that does not proceed from it directly, but is only connected with it (and hence indicated by it) in a very remote or in-direct manner.

Example—

दक्षात्मजादयितवल्लभवेदिकानां ।
ज्योत्स्नाजुषा जललवास्तरलं पतन्ति ॥

[' Drops of water are falling upon platforms of silver shining in moon-light'.

The fact that the first line signifies the 'silver platform' can be known only in a very round-about manner :—

(1) दक्षात्मजा daughters of दक्ष='stars'; (2) the दयित or 'beloved' of the stars is the Moon: (3) वल्लभ (=*beloved*) is synonymous with कान्ता and the compound thus comes to indicate the word चन्द्रकान्ता which is one of the many names of *silver.*

21. Such words also are called 'obscure' as are used in a sense not their own by usage.

As the meaning of such words cannot be easily comprehended. Example—

काञ्चीगुणस्थानमनिन्दितायाः ।

[' The *waist* of the irreproachable one.']

That the word काञ्चीगुणस्थानम् which is literally means *the place of the girdle-zone,* means 'waist' cannot be found out easily.

22. The last two defects (Indecorous and Obscure) pertain to sentences also.

Example—(*a*) of the Indecorous Sentence.—

(1) न सा-धनोन्नतिर्या स्यात्कलत्र सुखदायिनी । [साधन is the male organ of generation]

(2) परार्थबद्धकक्षाणां यत्सत्यं पेलवं धनम् । [पेलवं has a very vulgar implication.]

सोपानपथमुत्सृज्य वायुवेगसमुद्गतम् ।
महापथेन गतवान्कीर्त्यमानगुणो जनैः ॥

[अपानपथ is the *anus* and महापथ is the *path of death.*]

(*b*) The Obscure Sentence.—

धम्मिल्लस्य न कस्य प्रेक्ष्य निकामं कुरङ्गशावाक्ष्याः ।
रज्यत्यपूर्वबन्धव्युत्पत्तेर्मानसं शोभाम् ॥

['On seeing the beautifully knotted hair of the fawn-eyed one, whose mind is not filled with love?']

[Here the syntactical connection between धम्मिल्लस्य and शोभाम् is too remote to be easily grasped.]

The above defects have been enumerated and explained with the purpose that the poet should avoid them in his composition.

Section (2).

THE DEFECTS OF SENTENCE.

1. (Faulty) Sentences are—(*a*) Deficient in metre; (*b*) with Misplaced hiatus; and (*c*) Cacophonous (of Unharmonious-Euphony).

2. That which does not fulfil the conditions of the particular metre is 'Deficient in metre.'

Example—

अयि प्रेक्षसे सौधमाश्रितामविरलसुमनोमालधारिणीम् ।

['Do you see the woman on the house-top, adorned with a garland of thickly-studded flowers'.]

Here the intended metre is the वैतालीय in the second foot of which there should not be a collocation of six short letters, as we have here. Hence this is 'Deficient in metre.'

3. That in which the hiatus is so misplaced as to make the sentence awkward, unmelodious and unpleasant, is said to be 'with misplaced hiatus.'

4. E. g., there is misplacement of the hiatus when a verb root or a noun is broken up or disjoined (by the hiatus occurring in the middle of the word);

but mostly in such cases alone where this disjunction or disruption is not due to the collusion of vowel-sounds.

Example—

(a) *Caused by the disjunction of the Verb-root*—as in the following line of the मन्दाक्रान्ता metre—

एतासां राजति सुमनसां दाम कण्ठावलम्बि ।

['The garland of flowers hanging by the neck of these women looks beautiful.']

[Here in the proper intonation of the line, in pronouncing the verb राजति we have to put the hiatus on रा as by the laws of Prosody, the मन्दाक्रान्ता metre must have its hiatus on the fourth syllable of the foot; and this leads to the breaking up of the verb-root राज in राजति.]

(b) *Breaking up of the noun*—as in the following foot of the शिखरिणी

कुरङ्गाक्षीणां गण्डतलफलके स्वेदविसरः ।

['Perspiration is breaking-up over the cheeks of the fawn-eyed women.']

By the laws of prosody, the शिखरिणी must have its hiatus on the sixth syllable; this syllable in the present case happens to be ग and the placing of the hiatus on this leads to the breaking up of the noun गण्ड.

A Similar disjunction of the noun is found in the following foot of the मन्दाक्रान्ता—दुर्दर्शश्चक्रशिखिकपिशः शार्ङ्गिणो बाहुदण्डः——where the hiatused fourth syllable is the च of चक्र.

Inasmuch as the सूत्र specially mentions the 'verb-root' and 'noun', it follows that the breaking up of other words is not regarded as objectionable. *E. g.*, in the following मन्दाक्रान्ता—

शोभां पुष्यत्ययमभिनवः सुन्दरीणां प्रबोधः ।

['This fresh awakening of beautiful damsels enhances the charm.']

4

[Here the hiatus on the fourth syllable ष्य disjoins only the conjugational affix ति and leaves the root intact.]

Similarly in the शिखरिणी foot—

विनिद्रः श्यामान्तेष्वधरपुटसीत्कारविरुतैः ।

['At the close of night the spell of sleep is broken by the sound emitted from the lips.']

[Here the hiatus is on the sixth syllable न्ते and this leaves the noun अन्त intact, separating it only from the locative ending षु which follows.]

Inasmuch as the सूत्र adds the qualification—'where the disjunction is not due to the collusion of vowel-sounds—it follows that disjunctions caused by the collusion of vowel-sounds are not objectionable. *E. g.*,

किंचिद्भावालसमसरलं प्रेक्षितं सुन्दरीणाम् ।

['The glances of beautiful women is extremely sweet by reason of the lingering langour of emotion.']

[Here the hiatus placed on the fourth syllable वा separates the अ of the rest of the following noun अलस ; but as this is due to the collusion of the vowel अ at the end of भाव and the vowel अ at the beginning of अलस—the disruption of the noun अलस is not regarded as objectionable.]

5. Some people hold that the 'misplacement of the hiatus' is nothing apart from the 'Deficiency in the metre'; as 'metre' consists of hiatuses.

Metre consists only in the arrangement of hiatuses and hence the 'misplaced hiatus' is included in the 'Deficient metre.'

6. This however is not right; as the distinctive features of the two are totally different.

The characteristics of 'metre' are entirely different from those of 'hiatus', the 'metre' consisting in the arrangement of long and short syllables, while the 'hiatus' consists in the resting of the voice on a certain syllable.

7. The 'cacophonous' is that where the collusion of words is unmelodious or unharmonious.

The Collusion by words is of two kinds—(1) the collusion of vowel-sounds and (2) mere juxtaposition, the drawing together, of words, without actual Collusion. This is objectionable when it gives rise to an unharmonious euphony.

8. The 'Unharmonious Euphony' is of three kinds—(1) Disjoined, (2) Indecorous, and (3) Discordant

(1) The 'Disjoined' is that wherein each word stands apart by itself without colluding with its adjacent words—even when such Collusion is possible.

(2) The 'Indecorous' is that Collusion which becomes indicative of something vulgar or indecent.

(3) The 'Discordant' is that which is harsh or unpleasant to the year.

(1) Examples of the *Disjoined*—

(a) मेघानिलेन अमुना एतस्मिन्नद्रिकानने ।

[Here it was possible for the अ of अनिलेन and the अ of अमुना to become combined; and also between the आ of अमुना and ए of एतस्मिन्; these combinations have been omitted in consideration of the metre.]

(b) कमले इव लोचने इमे अनुबध्नाति विलासपद्धतिः ।

['The eyes take up the graces of the lotus.']

[Here the collusion of कमले and इव that of लोचने and इमे and that of इमे and अनु° are omitted in view of the grammatical rules precluding such collusion in the case of dual case-endings.]*

* The काव्यप्रकाश (p 374) remarks that even a single omission of the Collusion is faulty, where it is omitted without any other reason save the wish of the speaker or writer; but when the omission is due to grammatical rules precluding the collusion, then it is to be regarded as 'cacophonous' only when in a single verse there are more than one such omissions; as we have in *(b)*

The *(b)* is distinct from *(a)* for reasons shown above.

(c) ——— आननानि चकासति ।

['The faces bespangled with waving locks shine beautiful.']

[Here the collusion of °ह्वानि with आन is omitted.] *

(2) Example of the 'Indecorous' Collusion—

विरेचकमिदं नृत्तमाचार्याभासयोजितम् ।

['This dancing is extremely disgusting, having been propounded by an inferior dancing master.']

[Here the word विरेचक and याभ meaning as they do 'purgative' and 'pairing' respectively are indecorous.]

चकासे पनसप्रायैः पुरी षण्डमहाद्रुमैः ।

['The city shone with eunuchs who resembled so many jack fruit trees.']

[Here by a collusion of sounds we have the word पुरीष 'excreta', which is 'indecorous.']

विना शपथदानाभ्यां पदवादसमुत्सुकम् ।

[The collusion of words gives the word विनाश 'destruction', which is inauspicious and indecent.]

(3) Example of the 'Discordant Collusion'—

मञ्जर्युद्गमगर्भास्ते गुर्वाभोगा द्रुमा बभुः ।

['The trees looked beautiful with large trunks and budding blossoms.']

[The syllables र्यु—formed by the collusion of रू and उ—and र्वा—formed by the collusion of रु and आ—are very discordant and unpleasant to the ear.]

Having described the Defects of Sentence, the सूत्र proceeds to describe those of the Meanings of Sentences—

9. (a) 'Incompatible' or 'Contradictory', (b) 'Redundant', (c) 'Dubious'; (d) 'Regardless of Usage,'

* It is not easy to see why this (c) should be cited as a third example. The (c) does not in any way differ from (a), so it appers that (c) is printed in a wrong place, it being only the second half of (a).

(e) 'Irregular' or 'Unsymmetric'; (f) 'Opposed to Ordinary Conceptions'; and (g) 'Opposed to Scientific Conceptions', —[such sentences are 'faulty'].

10. **That in which one word contradicts that which follows, or *vice versa*, is called the 'Incompatible' or 'Contradictory.'**

Example—

अद्यापि स्मरति रसालसं मनो मे ।
मुग्धायाः स्मरचतुराणि चेष्टितानि ॥

['My unctuous mind still recalls the amorous sportings of the little guileless and unreserved girl.']

It is impossible for the sportings of an innocent little girl to be 'amorous.' What is 'amorous' cannot belong to the 'little girl', and what pertains to the 'little girl' cannot be 'amorous.' Thus there is an 'incompatibility' between the two words स्मरचेष्टितानि (amorous sportings) and मुग्धा (the ingenuous or candid girl).

11. **When a word expresses what has already been expressed by another word, it is 'Redundant.'**

Example—

चिन्तामोहमनङ्गमङ्ग तनुते विप्रेक्षितं सुभ्रुवः ।

['O Friend, the glances of the charming-eyed girl produce in my mind thoughts of love giving rise to anxiety and stupefaction.']

It being a well-known fact that 'anxiety' caused by love is always in the form of 'stupefaction',—the mention of both चिन्ता and मोह becomes superfluous; and containing such superfluous words, the sentence itself is said to be 'redundant.'

12. **This redundancy is not a defect, when the additional word has an additional signification.**

In case the word, supposed to be 'redundant', helps to signify something over and above that signified by the former word, it cannot be regarded as 'redundant.'

13 [As for example] In the word धनुर्ज्याध्वनिः (the twanging of the bowstring of the bow) the addition of the word 'धनुः', 'bow' [even though the word ज्या itself means the *bowstring*] serves to afford the idea of the string being strung on tightly to the bow.

If the word धनुः were omitted, there would be nothing to show that the sound proceeded from the string as *strung on to the bow.* We find the use of such words common, *e. g.*

धनुर्ज्याकिणचिह्नेन दोष्णा विस्फुरितं तव ।

14. Similarly in the case of the words— कर्णावतंस, श्रवणकुण्डल, शिरःशेखर and the like, the mention of the words कर्ण and the rest denotes proximity.

The word अवतंस by itself signifies 'ornament of the ear'; similarly कुण्डल means the 'ear-ring', and शेखर the 'head-ornament'; and thus the idea of 'ear' and 'head' is already present in the denotation of the word अवतंस and शेखर; but in the absence of the words 'कर्ण' and 'शिरस्', there would be nothing to denote the fact that what is meant is the 'ornament' as *worn in the ear or on the head.*

Examples—

दोलाविलासेषु विलासिनीनां कर्णावतंसाः कलयन्ति कम्पम् ।

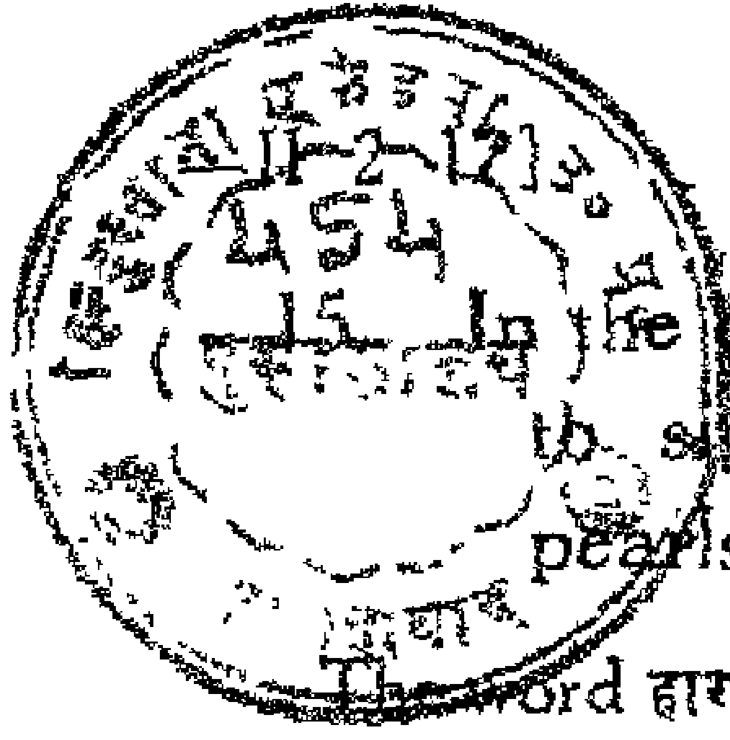
['During the joyous swingings of sportive girls, the ear-ornaments in the ear remain quivering.']

लीलाचलच्छ्रवणकुण्डलमापतन्ति ।

['They fall upon the gracefully-shaking earrings.']

आययुर्भृङ्गमुखरशिरःशेखरशालिना ।

['There came people wearing crest-ornaments humming with bees.']



15. In the case of the word मुक्ताहार the word मुक्ता serves to signify purity or unmixed character (of the pearls in the necklace).

The word हार itself denotes the necklace containing pearls; but without the addition of the word मुक्ता there would be nothing to show that the necklace contained *only* pearls, and *no other* gems.

Example—

प्राणेश्वरपरिष्वङ्गविभ्रमप्रतिपत्तिभिः ।
मुक्ताहारेण लसता हसतीव स्तनद्वयम् ॥

['The breasts adorned with the pearl-necklace appear as if they were smiling at the joyous experience of the charms of the lover's embrace.']

16. In the word पुष्पमाला 'flower-garland', the word 'flower' serves to denote the *excellence* of the flowers contained in the garland.

The word पुष्पमाला means 'the garland of *excellent* flowers.'

Example—

प्रायशः पुष्पमालेव कन्या सा कन्न लोभयेत् ।

['Whom would not the girl, resembling as she does the garland of excellent flowers, inspire with a longing to possess her?']

It may be urged that the word माला does not necessarily signify the *flower*; inasmuch as the word is used in connection with *gems* also,—such expressions as रत्नमाला, शब्दमाला and the like being very common. But the fact is that in all such expressions the word माला is used only figuratively; as in reality the word माला by itself, without any appendage, is found to denote only the 'garland of *flowers*.'

17. In करिकलभ the addition of the word करि serves to denote Similarity to the करिन् (grown-up elephant)

The word कलभ denoting the *Elephant Cub*, the addition of the word करि 'Elephant.' would appear to be superfluous. But this

addition serves to express the idea that the 'Cub' resembles in strength, &c., the करि or grownup elephant.

Example—

त्यज करिकलभ त्वं प्रीतिबन्धं करिण्याः ।

['O powerful young elephant cub, renounce the love-entanglings of the mighty she-elephant.']

18. Words are also added for the purpose of the adding of qualifications.

जगाद मधुरां वाचं विशदाक्षरशालिनीम् ।

['He spoke sweet words containing clear-sounding letters']—the 'word' जगाद itself contains the idea of the 'word' (as it is only words that are spoken); and yet the word वाचम् 'word' is added for the purpose of the addition of the qualifying epithets मधुराम् and विशदाक्षरशालिनीम्.

19. All these exceptions, however, apply only to such words and expressions as are already in accepted usage.

And their justification cannot be extended to newly coined words and expressions; *e. g.*, the Analogy of श्रवणकुण्डल cannot be extended to जघनकाञ्ची; nor that of करिकलभ to उष्ट्रकलभ

On this point we have the following verse—

'In such words as कर्णावतंस and the like the use of the words कर्ण and the rest serve the purpose of denoting *proximity* and such other conceptions; but this justification can apply only to such words and expressions as are already in accepted usage.'*

20. The 'Dubious' is that which creates doubt in the mind.

* This verse occurs as कारिका 58 of chapter VII of the काव्यप्रकाश. This would show that the Karikas of the काव्यप्रकाश are not by the author of the काव्यप्रकाश but by an older writer. As one of these Karikas is found here quoted by वामन who is older than मम्मट. Thus this quotation here lends support to the idea that the *Karikas* of the काव्यप्रकाश are by Bharata.

That sentence, in which,—either through the mention of common properties or through the non-mention of distinctive characters—doubts arise, is called the 'Dubious'. As for example in the line—

स महात्माभाग्यवशान्महापदमुपागतः। It is *doubtful* whether it means that the high-minded person 'fell into trouble' आपदमुपागतः, 'through ill-luck,' अभाग्यवशात्, or that he 'reached a high position,' महापदं उपागतः, 'through good luck' भाग्यवशात्; such doubts are especially liable to arise when, for the comprehension of the real meaning, we have no such aids as those of context and the like.

21. The 'regardless of usage' is that sentence, the signification attached to which is purely imaginary or illusory.

Examples of this are rare.

22. The 'unsymmetric' is that in which the idea expressed is not in the proper order.

There is always a definite order and relationship in the 'subjects' and 'predicates' of sentences; the sentence in which this order is not observed is called 'unsymmetric.' As for example, in the line—

कीर्तिप्रतापौ भवतः सूर्याचन्द्रमसोः समौ।

'Thy fame and glory are like the sun and the moon'—
the 'fame' is intended to resemble the 'moon' and the 'glory' the 'sun'; and with this view the 'moon' चन्द्र should have preceded the 'sun' सूर्य in the compound.

The क्रम (order or symmetry) may also be regarded as consisting in the prior mention of the more important factors; and the absence of this would, in that case, constitute the 'unsymmetric.' As for example, in the line—

तुरङ्गमथ मातङ्गं प्रयच्छास्मै मदालसम्।

['Give him a horse or a gigantic elephant rolling in intoxication'];—[the natural 'order' should have been—'give him a gigantic *elephant*, or (if not that, then,) a *horse*].

23 That is 'opposed to ordinary conceptions' which expresses ideas contrary to (incompatible with) place, time and nature.

It is through the incompatibility of the idea expressed by the sentence that the latter is regarded as 'incompatible.'

Example of 'incompatibility with place'—

'In the country of the सौवीर there is the well-known town of मथुरा, the lands in the vicinity whereof are teeming with walnut and coco-nut trees.'

[मथुरा is not situated in the सौवीर district; nor does the walnut or the coco-nut grow in lands adjacent to मथुरा]

Example of 'incompatibility with time'—

'During the Spring, the forest shone with कदम्ब flowers.'

[The कदम्ब blooms during the rains, and not during Spring.]

Example of 'incompatibility with nature'—

'The beauty of the शरत् (Autumn) is floating, as it were, in the blossoms of the सप्तच्छद plant among which the intoxicated bees are humming.'

The flowers of the सप्तच्छद appear in *bunches*, and not in the form of 'blossoms.'

Again in the verse—

'The flower-bud was pressed by the bee in such a manner, that it rained honey enough to fill a hole as large as the hoof or the cow.'

There is no flower-bud in existence which can ever produce such a large quantity of honey.

24. That is 'Opposed to Scientific Conceptions' which expresses such ideas as are incompatible with the established principles of Arts and Sciences.

Example of ideas opposed to the principles of Art;—

'O friend, this is a कालिङ्ग letter having its corner not turned down.'

According to the laws of letter-writing, in all कालिङ्ग letters, the corners have to be turned down: while the above line represents it as not having the corner turned down. Similarly with the contradiction of the laws of other Arts.

Examples of the Contradiction of the principles of other Sciences—

'For Kings, the conquest of the world follows from the fulfilment of their sexual desires.'

The law of all scriptures is that the successful conquest of the world is possible only if the King is virtuous and performs sacrifices; it is this law of Righteousness that the line contradicts.

Again—

'Enemies are conquered by means of pride,—what then is the need of policy?'

It is a law of the science of Politics that it is by policy that enemies are conquered; and the line is a direct contradiction of this.

Again—

'I remember the face languid through embraces, the upper lip sanctified with the mark of teeth.'

This contradicts the law of the science of Erotics, whereby kissing marks may appear anywhere in the body except in the upper lip, the inside of the mouth and the eyes.

Lastly—

'Deliverance proceeds, not from true knowledge, but from devotion to God.'

This is contrary to the Science of Deliverance whereby it is to be gained by knowledge alone.*

The defects described above have to be known for the purpose of avoiding them. As for the other subtle defects of words or word-meanings, we shall describe them in course of our explanation of the 'Qualities'; and the Defects of Similarity also will be treated of on the Section on 'Simile.'

* The line, however, is quite in keeping with the principles of the भक्तिशास्त्र propounded by शाण्डिल्य

CHAPTER III

QUALITIES.

Section (1).

(*a*) DIFFERENGE BETWEEN 'QUALITY' AND 'ORNAMENT' OR FIGURE.
(*b*) VERBAL QUALITIES (OF STYLE).

'Defect' principally consists in the absence of 'Qualities'; hence the सूत्र proceeds to describe the Qualities of Style. In this connection it has to be noted that 'Florridity,' 'Lucidity' &c., have been called 'Qualities' and 'Alliteration, 'Simile' and the rest are called 'Ornaments or Figures of Speech'; and it is necessary at the outset to explain the basis of this differentiation of Qualities and Ornaments.

1. 'Qualities' are those characteristics that create or constitute the charm of poetry.

Those characters of Words and Ideas that constitute the Charm of Poetry are called 'Qualities': such are the characters of 'Florridity,' 'Lucidity' and the like. This cannot be said of Alliteration,' 'Simile' and the rest; as by themselves alone, these do not bring about charm in poetry; as is done by 'Florridity' and the rest.

2. The Ornaments on the other hand are such characters as serve to enhance the charm (already produced by the Qualities).

Such are 'Alliteration' 'Simile' and other Figures of Speech.

On this point we have the following verses—

'Just as a young woman endowed with beauty looks charming and the wearing of ornaments enhances this natural charm,—so in the case of Poetry also, if it is endowed with pure qualities, it acquires a peculiar charm: and the presence of the Ornaments or Figures of Speech serves to enhance that charm.'

'On the other hand, if the woman happens to be devoid of youth (and beauty) the addition of ornaments, even though

llent in themselves, only serves to accentuate the ugliness : so ıe case of Poetry also, if the words are devoid of the qualities ıtyle, the presence of Figures of Speech becomes a source of ɜgance only.'

3. The former (*i.e* the Qualities) are permanent.

The Qualities form permanent features in Poetry ; as without ı there is no charm (and without charm there is no Poetry).

[The Figures of Speech on the other hand are evanescent ıg mere accidental embellishments]

Having explained the difference between Qualities and aments, the सूत्र proceeds to describe the 'Verbal Qualities.'

4 The Qualities of Style are—(*a*) Florridity (ओजस्), (*b*) Plainness or Simplicity (प्रसाद), (*c*) Coalescene (of Words) (श्लेष), (*d*) Uniformity (of Diction) (समता) (*e*) Symmetry (समाधि), (*f*) Sweetness (माधुर्य), (*g*) Softness (सौकुमार्य), (*h*) Raciness (उदारता). (*i*) Explicitness or Lucidity (अर्थव्यक्ति), (*j*) Brilliancy (कान्ति).

By 'Style' is meant the composition of words.

5. (*a*) 'Florridity' consists in ornateness (high-sounding words and sentences).

Example—

विलुलितमकरन्दा मञ्जरीर्नर्तयन्ति ।

['They are shaking the blossoms bespattered with pollen.']

This would lose its 'florridity' if we read it as

विलुलितमधुधारा मञ्जरीर्लोलयन्ति

NOTE—The काव्यप्रकाश enumerates the high-sounding letters as follows—

'क्क, क्ख, ग्र, ख्र, र्क, र्ख, ग्ग्, ग्र्, घ्र्, घ्र्, र्ग्, र्घ् च्च्, च्छ्, च्र्, छ्र्,—ज्ज्, ज्र्, झ्र्, र्च्, र्छ्, र्ज्, र्झ्, ट्ट्, ट्ठ्, ट्र्, ठ्र्,—ड्ड्, ड्ढ्, ड्र्, ढ्र्, र्ट्, र्ठ्, र्ड्, र्ढ् त्त्, त्र्, थ्र्,—द्द्, द्ध्, द्र्, ध्र्, र्त्, र्थ्, र्द्, र्ध्, प्प्, प्फ्, प्र्, फ्र्,—ब्ब्, ब्भ्, ब्र्, र्, र्फ्, र्ब् र्भ्, ट्, ठ्, ड्, ढ्, ण्, स्, ष्.

Long Compounds

Bombastic style in general.'—कारिका VIII. 75.

Thus we find that while the line cited in example contains the letters क and र् e are absent in the amended form.

6. (*b*) 'Simplicity' consists in plainness.

It might be objected that 'Simplicity' is only absence of florridity; and as such being the negation of a 'Quality', it should be regarded as a 'Defect'; why then, should it be mentioned among 'Qualities'?

In answer to this we have the next सूत्र.

7. 'Simplicity' is a *Quality*, when appearing along with 'Florridity';

8. and not by itself alone.

When it appears alone by itself, it becomes a *Defect*.

Question—'How can there be a combination of two such contradictory characters as *Florridity* and *Simplicity*?

Answer—

9. That there is such combination is a fact of common experience.

Such a combination is often met with; and it resembles the combination of various tunes of diverse kinds.

On this point we have the following verse——

'Just as in the case of all pathetic exhibitions (dramatic performances) there appears mixture of pain and pleasure, as we find in ordinary experience,—so in the same manner, we find in experience the mixture of *Florridity* and *Simplicity*.'

10. [In some cases of such combination] there is equality between the two, and [in others] superiority (of one over the other).

We find the two *equal* in the lines—

अथ स विषयव्यावृत्तात्मा यथाविधि सूनवे ।—[*Simplicity.*]
नृपतिककुदं दत्त्वा यूने सितातपवारणम् ॥—[*Florridity.*]

'The old king having his mind turned away from the objects of enjoyment, he duly made over to his young son the white umbrella.'

In some cases we have Florridity supervening over Simplicity; *e. g.*

व्रजति गगनं भल्लातक्याः फलेन सहोपमाम् ।

'The sky bears resemblance to the fruit of the भल्लातक.

[Here we have Florridity down to the word भल्लातक्याः, Simplicity appearing only in the last two words.]

In some cases again Simplicity supervenes over Florridity; *e.g.*

कुसुमशयनं न प्रत्यग्रं न चन्द्रमरीचयो
न च मलयजं सर्वाङ्गीणं न वा मणियष्टयः ।

'Neither the bedding of fresh flowers, nor the rays of the moon, nor sandal-wood painting over the body, nor jewelled sticks &c., &c.'

[Here we have only the letters प्र and ग्र (in प्रत्यग्र), न्द्र (in चन्द्र,) the whole word सर्वाङ्गीणम् and the letter ष्ट (in मणियष्टयः) savouring of the 'Florrid'; the rest is all 'simple'.]

NOTE.— The काव्यप्रकाश defines 'Simplicity' thus—

'Lucidity or Simplicity is that Quality by virtue of which the whole idea intended to be expressed is grasped at the first hearing of the words. (VIII—76).'

11. (*c*) 'Coalescence' consists of smoothness.

By 'smoothness' is meant that quality whereby a number of words coalescing sound as one word. As for example, in the line—

अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।

'Towards the north, there lies the King of Mountains, हिमालय the abode of the gods',

[अस्त्युत्तरस्यां appears as one word, though consisting of the two words अस्ति and उत्तरस्यां.

Such 'coalescence' is not found in the line—

(1) सूत्रं ब्राह्मणुरःस्थले.

or in—(2) भ्रमरीवल्गुगीतयः.

or in—(3) तडित्कडिल्लमाकाशम्.

Though we would have 'coalescence' if they were amended respectively as follows—

(1) ग्राह्मं सत्रसुरःस्थले, सुत्रसुरःस्थले, appearing as one word.

(2) भ्रमरीमञ्जुगीतयः and (3) तडिज्जटिलमाकाशम.

NOTE—The काव्यप्रकाश (pp. 535—36) does not accept 'Coalescence' as an independent 'quality'; it holds it to be only a particular form of 'Florridity.'—(वृत्ति on कारिका 72).

12. (*d*) 'Uniformity' consists in the non-difference or homogenity of diction.

That is to say, when the style of diction employed in the beginning of a verse, or of a complete poetical work, is continued to the end, we have what is called 'Uniformity'.

As an example we have the line quoted above—अस्त्युत्तरस्याम्.

As an instance of absence of uniformity we have the following verse—

प्रसीद चण्डि त्यज मन्युमञ्जसा जनस्तवायं पुरतः कृताञ्जलिः ।
किमर्थमुत्कम्पितपीवरस्तनद्वयं त्वया लुप्तविलासमास्यते ॥

'Be appeased, O angry one! give up your anger; here I am (beseeching your pardon) with joined hands; why are you sitting with heaving breasts and dejected spirits?'

[Here in the first half we have the simplest diction, entirely free from compounds; while the second half abounds in compounds.]

13. (e) 'Symmetry' consists in the orderly sequence of 'ascent' and 'descent.'

A line or verse is said to have the quality of 'Symmetry' when it is found to be so worded that the heightening effect of the 'forcible' style is toned down by a judicious sprinkling of words of the 'softer' kind; or when the softening effect of the less vigorous style is heightened by the introduction of words of the 'forcible' kind.

As an example of the former we have

निरानन्दः कौन्दे मधुनि परिभुक्तोज्झितरसे ।

[Where the 'high' tone of निरानन्दः and उज्झितरसे is 'softened' by कौन्दे and मधुनि.]

As an example of the latter kind we have the line—

नराः शीलभ्रष्टा व्यसन इव मज्जन्ति तरवः ।

[Where the 'softening' effect of नराः and तरवः is 'heightened' by the words शीलभ्रष्टाः and मज्जन्ति.]

According to some writers 'symmetry' is that quality by virtue of which there is a gradual decline from the 'vigorous' to the 'feeble' style, or a gradual rise from the 'feeble' to the 'vigorous.' As an example of this we have the line,—

निवेशः स्वःसिन्धोस्तुहिनगिरिवीथीषु जयति ।

[Where we have a gradual decline from the forcible and vigorous स्वःसिन्धोः to the 'soft' in जयति.]

14. [Some writers have held that] this 'Symmetry' is not a separate 'quality' by itself, as the 'ascent' and 'descent' (of the previous सूत्र) are the same as 'Florridity' and 'Simplicity' respectively.

15. This is not right; because of the two (Florridity and Simplicity) being interwoven.

It is not right to assert that 'ascent' consists in 'Florridity' and 'descent' in 'Simplicity'; because 'Florridity' and 'Simplicity' are interwoven together, and exist like the (two) currents of a single river (while 'ascent' and 'descent' can never co-exist).

16. And also because it is not absolutely and universally true [that in 'Florridity' there is 'ascent,' or in 'Simplicity,' 'descent']

17. If however, it be held that 'ascent' and 'descent' occur in the heightened or acute stages of 'Florridity' and 'Simplicity',—we accept this view.

We do not object to the view that in the 'Florrid' or the 'Simple' style, when they appear in their acute forms, there are 'ascent' and 'descent' respectively.

18. Because in this case 'ascent' and 'decent' become dependent upon other peculiarities (and not entirely upon Florridity and Simplicity).

And it is this other 'peculiarity' that constitutes an entirely different 'quality' (which we have called 'Symmetry').

19. It is on the basis of this 'ascent and descent' that it is regarded as a distinct quality named 'Symmetry'.

Thus the definition propounded above in Sūtra 13 has to be regarded as figurative; [the Quality is dependent upon 'ascent and descent' and does not exactly *consist in them.*]

20. The सूत्र (13) may be regarded as propounding a distinct definition of 'Symmetry', only for the purpose of indicating the fact that there should be orderly sequence (in the ascent and descent).

That the 'ascent' and 'descent' do not refer to the way or tone in which a certain line is read, we shall show below under सूत्र 28.

21. 'Sweetnes's lies in the distinctness of words.

When in a piece of composition the words are quite distinct from one another, it is said to abound in the quality of 'Sweetness'. That is to say, 'Sweetness' consists in the absence of long compounds. Examples of this have already been cited above (for instance under 1—11—13—'ग्रामेऽस्मिन्पथिकाय पान्थ &c.'). As an example of the absence of this quality we have—

चलितशबरसेनादत्तगोशृङ्गचण्ड—
ध्वनिचकितवराहव्याकुला विन्ध्यपादाः ।

'The outskirts of the Vindhya range teem with boars frightened by the sound of the horn-trumpets blown by the marching hosts of शबर.'

NOTES —The काव्यप्रकाश (VIII. 74) enumerates the following letters &c as favouring the quality of Sweetness—

ङ्क, ङ्ख, ङ्ग, ङ्घ,—ञ्च, ञ्छ, ञ्ज, ञ्झ, —ण्ट, ण्ठ, ण्ड, ण्ढ,— न्त, न्थ, न्द, न्ध,—म्प, म्फ, म्ब, म्भ,—र, ण, (both short),—no compounds, or, at best, short compounds of not more than four words.—and the softer conjunct letters proceeding from the combination of two words, for instance, when the word अनङ्गरङ्गप्रतिमं is followed by तदङ्गं, the resultant conjunction gives rise to the soft conjunct letter न्त. The commentators add that as regards the restriction of the short र, and ण, it does not follow from this that Sweetness would be spoilt by a single long रा or णा, it is only when such long रा and णा, are repeated that they interfere with the quality of Sweetness

22. 'Softness' consists in the non-harshness of composition.

The example is as cited above ग्रामेऽस्मिन्पथिकाय, *&c.*, As an example of the absence of this 'Softness' we have—

निदानं निर्द्वैतं प्रियजनसदृक्त्वव्यवसितिः ।
सुधासेकप्लोषौ फलमपि विरुद्धं मम हृदि ॥

NOTE.—According to the काव्यप्रकाश Softness' is not an independent 'quality' being only the negation of the 'defect of 'Harshness.'

23. 'Raciness' lies in piquancy of style.

It is that quality by virtue of which, in regard to a piece of composition, people speak of the words as if 'dancing'; that is to say, where the whole piece is enlivened by the peculiar swing of the words taken together.

Example—

स्वचरणविनिविष्टैर्नूपुरैर्नर्तकीनां
झटिति रणितमासीत्तत्र चित्रं कलं च ।

'The tingling of the anklets attached to the ankles of the dancing girls gives rise to a variegated and sweet sound'.

NOTE.—The काव्यप्रकाश regards this as a form of 'Florridity'. But in Raciness it is not neceesary that there should be any particular set of letters, as those enumerated by the काव्यप्रकाश in connection with Florridity. All that is necessary here is a peculiar arrangement of the words (irrespective of the lettersounds), whereby the whole line acquires a 'swing' that gives the name to the quality.

24. 'Explicitness' is that quality by which the meaning is easily comprehended.

Examples cited above. Examples of Inexplicitness are numerous and can be easily collected.

NOTE.—The काव्यप्रकाश regards this explicitness as only a form of 'Simplicity'

25. 'Brilliancy' is that richness or ornateness of style [in the absence of which a piece of composition is called an 'imitation of the पुराण].

Example--

कुरङ्गीनेत्रालीस्तबकितवनालीपरिसर::

'The outskirts of the forest are made, by means of the eyes of the deer, to appear as adorned with so many bunches of flowers.'

Examples of the opposite kind are many and easily found.

NOTE.—The काव्यप्रकाश holds that this is nothing more or less than the absence of the defect of 'Vulgarity.'

With regard to the Qualities described above, we have the following verse:—

'The poets give the name of *Florridity* to the ornate style: words abounding in this quality are very pleasant to the ear.'

'When *Florridity* is accompanied by *plainness*, it is called *Simplicity*; without this quality there is no delectation in a poetical work.'

Coalescence is that excellent quality by which more words than one coalescing, appear as but one word, the letter-conjunctions being (so smooth and natural) as not to be noticed.'

'*Uniformity* is the quality consisting in the using of the same style of diction in each foot or verse; this is difficult of composition and can be distinguished with difficulty.'

'That wherein the hiatuses ascend in a uniform manner is called the quality of *Symmetry*; by this quality Speech is rendered pure.'

'When in a piece of composition each word appears clear and distinct, we have the quality of *Sweetness*; endowed with this, the composition becomes a veritable stream of honey.'

'Just as lines are variously cut and arranged by expert painters, in the same manner is speech (words) arranged by intelligent writers, in accordance with various qualities.'

'*Softness* consists in the absence of harsh letters; speech devoid of this quality becomes harsh and unpleasant to the ear.'

'Piquancy of words they call *Raciness*; in the absence of this, composition remains devoid of variegation (and beauty).'

'When the idea of the thing expressed comes before the apprehension of the words themselves,—the meaning being readily comprehended—we have the quality of *Explicitness*.'

'People learned in the qualities have declared *Brilliancy* to consist in ornateness or richness; devoid of this, the work of the poet becomes an imitation of the पुराण.

26. The existence of these qualities cannot be denied; because they are actually cognised as existing.

It may be objected that though the qualities may be known as entities by people learned in them, it is quite possible that people may be mistaken about them. In answer to this we have the next Sūtra.

27. There is no mistake in the qualities because of unflinching character [of the use made of them].

28. These qualities are not mere peculiarities of the way of reading (recitation); because they are not found present in all cases (of recitation).

If these qualities consisted only in the peculiarities of recitation, they would be found equally in all pieces of composition, irrespective of any other peculiarities (of lettersounds &c.). As a matter of fact however, these are not found everywhere; the presence or absence of particular qualities being found to be dependent upon the presence or absence of certain well-defined characteristics (described above).

Section (2).

IDEAL QUALITIES.

The सूत्र proceeds to describe the Ideal Qualities or Qualities of Meaning :—

1. Those described above [Florridity, &c.] are the Ideal Qualities also.

The following Sūtras proceed to point out the differences in the two sets of qualities (Verbal and Ideal), as due to the fact that the *word* is the *denoter* and the *idea* the *denoted.*

2. Florridity (Ideal) consists in the boldness or sententiousness of conception.

This Ideal Florridity is of five kinds:—(1) Where a whole sentence is used to express what is expressible by a single word; (2) where a single word is used to express what is expressible by a sentence; (3) where there is brevity (one sentence serving the purpose of many sentences); (4) where there is diffuseness (many sentences being used to express what could be expressed by a single sentence): and (5) where qualifications are added with a purpose.

Example of (1)—नयनसमुत्थं ज्योतिरत्रेरिव (the light born of the eye of अत्रि) for the single word चन्द्र (Moon): and so on. What is meant by a 'sentence' here is only a collection of a number of words (and not necessarily one that expresses a complete idea, containing a finite verb and such other syntactical accessories).

In the following verse also we find that what could have been expressed by the single expression 'the plums are *dry*' is expressed by a whole verse—

'In the beginning it becomes slightly pale; after that it becomes whitish; then through excessive ripeness its body becomes tainted with the quality of redness; and finally when the process of drying sets in, it becomes contracted in its circumference; and becoming devoid of its exuberance, it becomes insipid.'

Nor would it be right to carry this process to an undue excess: because we have the definition of 'quality' as that which adds charm to poetry and such dilatory style adds this charm, only within certain limits.

(2) As an example of expressing by means of a word what is expressible by a sentence, we have the word 'winks' mentioned with reference to a lady, with a view to declare that '*She is human, and not divine*' [divine beings being known to have no winking of the eyes].

(3) Diffuseness of Sentences—many sentences being used where a single one would have served the purpose—we have in the following—

'The rotation of happiness and unhappiness proceeds variously. Either Happiness or Unhappiness comes about: and then both cease entirely: again after this there follows happiness and unhappiness and after this there is neither happiness nor unhappiness.'

[The whole of this expresses the single idea that there is rotation in the appearance of Happiness and Unhappiness.]

(4) Brevity (a single sentence serving for many) we have in the following—

'Having taken leave of हिमालय; seeing शिव and declaring to him the success of their mission, and being dismissed by him, they flew away into the skies.'

[Here we have a single sentence in place of the following sentences—' they took leave of हिमालय—they saw शिव—they declared to him the success of their mission,—they were dismissed by शिव—they flew away to the skies.']

(5) The insertion of qualifications with a purpose, we have in the line—

'This young son of Candragupta, effulgent as the moon, has, by good luck, become the *supporter of the learned.*' Here the qualification 'supporter of the learned' has been added for the definite purpose of indicating the fact that the prince had Subandhu for his counsellor.

Similarly in the line—

'On the loosening of the hair of the lady *with beautiful hair*'—

the qualification 'with beatiful hair'—has been added with a purpose.

3. 'Simplicity' consists in the clearness of meaning.

By 'Clearness' is meant the mention of that alone which is absolutely necessary. Example—

सवर्णा कन्यका रूपयौवनारम्भशालिनी ।

'A girl of the same caste, and endowed with beauty and budding youth.'

As an example of non-simplicity, we have—

उपास्तां हस्तो मे विमलमणिकाञ्चीपदमिदम् ।

'May my hand approach the girdle-zone of beautiful gems.'

Here what is necessary is the mention of the 'girdle-zone' only: and the addition of the epithet विमलमणि is absolutely superfluous.

4. 'Coalescence' consists in the commingling (of many ideas).

By 'commingling' is meant the mention of more than one action partaking of cunning not perceived (by the person concerned), and indicative of reasons (for the commingling of the acts and the non-perception of the cunning).

Example:—

'The lover saw two of his most beloved girls seated upon the same seat; coming up from behind, he, under the pretence of sportive dalliance, closed with his hands the eyes of one of them, and then twisting his neck a little, the cunning man kissed the other whose heart was overflowing with love and whose cheeks were blooming with suppressed smiles.'

[Here we have a number of actions, coming from behind, &c, partaking of cunning on the part of the lover; and the cunning is not perceived by one of the ladies, by reason of her eyes being closed &c.]

We find this quality abounding in the works of शूद्रक and other poets of that kind.

5. 'Uniformity' consists in the non-relinquishment of proper sequence or contiguity.

In some cases this contiguity is relinquished; *e. g.* in the following verse,—

'The kunda plants have shed their flowers; trees have become slow in bringing out their blossoms; *sweet breezes, shaking the patience of separated lovers, are proceeding from the* मलय *mountains*, the rays of the sun are removing the effects of cold; and yet they do not attain that sharpness which brings about perspiration.'

This verse is intended to be a description of the junction-point of the two seasons of Spring and Summer; and yet in the second line we have the mention of the blowing of the मलय breeze, which is a distinctive feature of the Spring only; and cannot pertain to the point were Spring is lapsing into Summer.

In view of this break in the contiguity of ideas, the second line should be read as—

मनसि च गिरं ग्रसन्तीमे किरन्ति न कोकिलाः।

'The koil birds think in their minds of their sweet voice, and do not sing out.'

6 We may also regard the 'non relinquishment sequence or contiguity ' to consist in the ease comprehension.

That is to say, that which is *easy of comprehension* may k called ' uniform.' e. g. the line—अस्त्युत्तरस्यां दिशि etc.

' The हिमालय is in the north.'

Examples to the contrary are easily found.

7. समाधि (Orderly Sequence) consists in the characte by which the meaning is easily grasped.

This quality is called समाधि as it leads to समाधान or concentra tion of mind, which helps us to grasp the real meaning.

8. The Meaning is of two kinds—that which is absolutely *original*, and that which is borrowed from others.

That meaning, the grasping of which constitutes समाधि is of two kinds. The '*original*' *one* is that which has its source in the collected mind (of the poet and his audience) solely; the other kind is that which has its source in the work of other poets.

As examples we have the following:—

(a) 'O moon, quickly move away from my wine-cup, before thou art bitten by my teeth; or else bearing the marks of my teeth thou wilt not go to the sky, for fear of रोहिणी (your wife).'

[This is absolutely *original*.]

(b) 'Do not thou fear, O Moon: राहु (the Eclipser) is not present in my wine: as for रोहिणी (thy wife) she is in the sky,—why then shouldst thou be afraid of her? As a rule, whenever young men meet clever women for the first time, their minds are fickle; what wonder then that thou art behaving thus?'

The main ideas of this have clearly been borrowed from the preceding verse.

9. The Meaning again is *explicit* and *subtle*.

The *explicit* meaning has already been described and exemplified; the सूत्र proceeds to describe the *Subtle* meaning—

10. The *Subtle* meaning is of two kinds—that which is comprehended by a little thought, and that which can be comprehended only by deep thought.

As an example of the former kind we have—

'The pair of lovers lie in the pleasure-house,—having the brightness of their teeth enhanced by mutual contact, and the pupils of the eyes mingling together; and their eyes are indicative of a mixture of anger, tears and fear.'

An example of the second kind—

'She cast her glances on me; while her thighs were trembling under strong emotion, her breasts pointed towards me; and she fondled her necklace with her right hand.'

The lady invites embrace

11. 'Sweetness' consists in the impressiveness of the conception.

Where what is said is exceptionally impressive we have the quality of 'sweetness.'

Example:—

'Nectar is sweet, without doubt; honey also is not otherwise; sweet also is the juicy fruit of the mango; yet, for once, it has to be declared without partiality, by the man efficient in discriminating flavour, if there is anythig more delectable than the lips of the beloved!'

12. 'Softness' is freedom from harshness or disagreeableness.

E, g., When we speak of the *dead* person as 'one whose sole remnant is his good name'; or of the *solitary* person as 'having god alone for his campanion'; or when instead of saying 'go' गच्छ we say 'accomplish your business' साधय.

13. 'Delicacy' (उदारता) is absence of vulgarity.

Example

You are full of beauty,—he also is not devoid of charm; both of you are well-versed in the arts; the pair of you is quite in keeping with each of you: if what remains to be done under the circumstances, does come about, all victory and success then to the presence of good qualities!'

[The meeting of the lovers is hinted at very delicately].

As an example of the *Vulgar* we have—

"While this person is sleeping here, I am also lying down,—saying this when I touched her girdle-zone, she removed my hands."

[This is extremely vulgar.]

14. When the characteristic features of things are made manifest, it is 'Explicitness.'

Example—

'In the water of the lake, the lily is blooming; on the back of its leaves resembling a piece of conchshell, it bears the mark of red lines; and its outer leaves are reddish-tawny like the गोरोचन.'

And again—

'The fading (long-blooming) lotus passes through painful experiences during the daily process of drooping (in the evening): At the beginning of the process, the heavy filaments have their ends thrown about on all sides; then the inner petals lying all apart come together; after this, all that the outer petals can do is to become only slightly curved.'

15. 'Brilliancy' is that by which the Emotions [of the Erotic &c.] are made conspicuously prominent.'

Example—

'In the evening, when the lover had fallen down upon her feet (in repentance) she had, with an oath, rejected him; upon this when he, in a dejected mood, proceeded to move away, as soon as he

had moved two or three steps she ran forward, holding with her hands her loosened clothes, and caught him up in her arms and fell upon his feet,—really wonderful is the way of love!'

[Here we have the Erotic.] Similarly with the other emotions.

In connection with this subject we have the following *verses*:—

'It is only when all the qualities are fully manifest that poetry is said to be fully *ripe* or *developed*; and then alone is this ripening of poetry likened to the ripening of the mango.'

'That poetry, on the other hand, where we have only the grammatically correct forms of nouns and verbs, and where the subject-matter is obscure and the qualities not happily mixed,—such poetry is disliked by the people, resembling as it does, the ripened brinjal fruit (which on ripening is not fit for use).'

'That piece of composition, the meaning whereof is entirely devoid of all qualities, is absolutely worthless; such sentences for instance, as *ten pomegranates* and the like; such pieces do not deserve the slightest consideration.'

NOTE—The काव्यप्रकाश does not admit of the division of qualities into *Verbal* and *Ideal*; the ideal 'qualities' being entirely rejected 'Floridity' (Ideal) according to the काव्यप्रकाश is not a quality, being nothing more than a fanciful blending of ideas; the Floridity that consists in the adding of qualifications for a purpose is nothing more or less than the negation of such defects as incompleteness of meaning. Similarly 'Simplicity' is only the negation of the defect of 'Redundant word'; 'Sweetness' consists in the negation of the defect of 'monotony'; 'Softness' the negation of 'Indecency', and 'Delicacy' the negation of 'Vulgarity'; the Explicitness of 'Meaning' is only another name for the figure स्वभावोक्ति or 'Natural Description'; 'Brilliancy' is only one form of subordinate suggestion; 'Coalescence' consists in a mere fanciful grouping of ideas, indicative of the poet's powers of imagination, and lending grace to the sentiments delineated; 'Uniformity' is negation of the fault of relinquishing the subject; and समाधि is not a quality; it has been regarded as consisting in the comprehensibility of the original meaning: this happens, as a matter of fact, in all compositions, there can be no composition of which the meaning is not comprehended.

(काव्यप्रकाश pages 537-41).

CHAPTER IV.

FIGURES OF SPEECH.

Section (I).

VERBAL FIGURES.

It has been explained above that the charm of poetry is due to the Qualities and that charm is enhanced by the Ornaments or Figures of Speech. Thus then, having described the Qualities, the सूत्र proceeds to describe the Figures of Speech. Of these again the two Verbal Figures, यमक (Chime or Reverberation) and अनुप्रास (Alliteration),—are dealt with first:—

1. When the same word is repeated in its different significations,—or when the same letter is repeated, in well-defined places,—we have Chime.

When one or more words are repeated—with different significations,—and similarly when one *or* more letters are repeated, in the same places,—it is Chime:—that is to say, when either the same or similar words,—either in part or in entirety,—are repeated in more than one foot of the verse,—and in the same part of the feet. We meet with instances of Chime wherein we have the repetitions in the same foot; and in these cases the 'restriction of place' spoken of in the above definition is taken as in reference to other verses; the sense being that the repetitions are (for instance) in that place which would be the *first place* in another verse.

The 'places' spoken of above are next described—

2. The 'places' are—the entire foot, the beginning, the middle, and the end of the foot; and the beginning, the middle, and the end of more than one foot.

Example of the 'chiming' of the entire foot—

असज्जनवचो यस्य कालिकामधुगार्हितम् ।
तस्य न स्याद्विपतरोः कलिकामधु गर्हितम् ॥

That person who listens (treats) with respect to the words of the wicked, productive as they are of ill-feeling (कलिकामधुक्),—for such a person even the honey from the blossoms of the poisonous tree would not be something to be disregarded.'

[Here the entire foot कलिकामधुगर्हितम् is repeated, and the meaning is different in the two cases.]

[This repetition of the *second* in the *fourth* foot has been called संदष्टक]

Example of 'Chiming' at the *beginning* of the feet—

हन्त हन्तरराती‍नां धीरधीरर्चिता तव ।
कामं कामन्दकी नीतिरस्या रस्या दिवानिशम् ॥

'O brave destroyer of enemies! your intelligence is ever respected: and verily the science of polity propounded by कामन्दक is being tasted (studied) day and night by this intellect of yours.'

'Chiming' at the *end* of the feet:—

वसुपरासु परासुमिवोज्झतीष्वविकलं विकलङ्कशशिप्रभम् ।
प्रियतमं यतमन्तमनीश्वरं रसिकता सिकतास्विव तासु का ॥

'What affection is there among women who are addicted to wealth alone;—being as they are as dry as sand? They abandon their lover, as if he were dead, even though he be as beautiful as the stainless moon, and ever ready to please her,—only if he happens to be without wealth.'

'Chiming' at the *end* of the feet :—

सुदृशोऽवसरे चकितं चकितं भवतीक्षितमस्ति मितं स्तिमितम् ।
अपि हासलवस्तव कः स्तबकस्तुलयेन्न तु कामधुरां मधुराम् ॥

'Of the beautiful one the glances are at times most tremulously mobile, and at times most steady and fixed! What smiles too! There is nothing—not even the sweet blossom of flowers—that can equal the sweet girl overflowing with love!'

'Chiming' at the *beginning* of consecutive feet—

भ्रमर द्रुमपुष्पाणि भ्रम रत्वं पिबन्मधु ।
का कुन्दकुसुमे प्रीतिः काङ्क्षं दत्वा विरौषि यत् ॥

O black bee if you seek real happiness, wander among the flowers of trees, sucking their honey; what pleasure do you expect to derive from the कुन्द flower—that you are weeping in pitiable accents ?'

'Chiming' in the middle of consecutive feet—

अप्यशक्यं त्वया दत्तं दुःखं शकयन्तरात्मनि ।
बाष्पो वाहीकनारीणां वेगवाही कपोलयोः ॥

'Thou hast inflicted unbearable pain on the innermost soul of the woman of the शक country; and along the cheeks of the ploughmen's wives, tears are flowing copiously.'

'Chiming' at the end of consecutive feet—

सपदि कृतपदस्त्वदीक्षितेन स्मितशुचिना स्मरतस्त्वदीक्षितेन ।
भवति बत जनःसचित्तदाहो न खलु मृषा कुत एव चित्तदाहो ॥

'When a man becomes the object of your glances, beaming with smiles, and well-equipped with the guiles of love,—his heart becomes heated with passion. There is no untruth in this. Or else, how is it that you deprive people of their minds ?'

'Chiming' at the end of two alternate feet—

उद्वेजयन्ति भूतानि यस्य राज्ञः कुशासनम् ।
सिंहासनविमुक्तस्य तस्य क्षिप्रं कुशासनम् ॥

'The king whose bad rule causes trouble to his people is very soon deprived of his throne and reduced to beggary.'

'Chimings' in the middle and at the end of alternate feet may be similarly shown.

'Chiming' at the end of the four feet:—

नतोन्नतभ्रूगतिबद्धलास्याम् [लास्य grace, charm].

विलोक्य तन्वीं शशिपेशलास्याम् । [whose face आस्य is soft and beautiful, पेशल].

मनः किमुल्लास्यसि चञ्चलास्याम् [चञ्चल (heart) आस्यम over her].

कृती स्मराज्ञा यदि पुष्कला स्याम् ॥ [पुष्कल influential (commands), स्याम, I should be].

O my fickle heart! Why are you pained at seeing that beautiful young girl with gracefully curved eyebrows and face as sweet and beautiful as the moon? I shall certainly gain my wishes, if the commands of Cupid have real influence over her.'

Similar examples may be cited of 'Chiming' in the middle and at the beginning of all the feet. Many other mixed forms of Chiming can be found out by the learned.

The 'Chiming' of letters.

नानाकारेण कान्ताभ्रूराचितमन्मथभुवा ।
विविक्तेन विलासेन ततश्च हृदयं नृणाम् ॥

'The eyebrow of the beloved which has learnt its graces from the god of love, impressed the hearts of men with its variegated excellent charms'.

Similarly may be found chiming at other points of the verse.

This 'Chiming' of letters has its effectiveness enhanced when there is close juxtaposition of the same or similar letters (of the same class). An example of this effectiveness we find in the following verse of the हरिप्रबोध

विविधधववनानागगर्वधनाना
विविततगगनानामनमज्जनाना ।
रुरुशशलसनाना वधबन्धुघ्ननाना
मम हि हि ललनानानस्वस्वनाना ॥

कृष्ण says to his brother बलदेव—"The land along the sea is covered with jungle consisting of various kinds of the धव tree; having the sky filled with handsome birds seeking after snakes; in which people entering cannot (by reason of the density of the forest) bend their body; it is entirely devoid of human beings; with the deer and hare flitting about; capable of destroying our ememy; and thereby accomplishing my purpose; it has no outlet; whose rustling constitutes its sole breathing."

Similar to this excessive 'Chiming' of letters is the 'Chiming' of words.

3 Chime becomes more effective by breaks (or cæsura).

4. There are three kinds of this 'break' called—शृङ्खला, परिवर्तक and चूर्ण.

5. When we have the transference of the cæsura caused by the separation of an entire letter we have the शृङ्खला.

As for instance, in the verse cited under सूत्र 2, in the second line the words are 'कालिकामधु.' there being a cæsura between 'का' and 'म'; whereas in the first line the word's being कलिकामधुक्, the cæsura is transferred to 'between 'धुक् ' and 'अर्हे.' Similarly, in the first line the words are 'कलि---काम......,' there being a cæsura between लि and क; whereas in the second line, in the words 'कालिका-- -मधु' the aforesaid cæsura is absent.

6. Where on the cessation of the conjunction (of another letter), a letter resumes its own form, we have the 'परिवर्तक'.

For instance, in the same verse the letter 'अ' of the word 'अर्हित' resumes its own form only after the cessation of its conjunction with the letter 'क—which conjunction gave it the form of the letter 'ग'. In such cases a word ('अर्हित' *f. i.*) which, through the conjunction of certain letters, has been transformed into another word 'गर्हित'—resumes its own form, on the cessation of that conjunction. Similarly may other instances be found.

7—Where on the disruption of a conjunct letter, a word disappears completely, we have the 'चूर्णक'.

As for example—

पोचलकुलमवति चलं दूरसमुन्मुक्तशुक्तिमीनांकान्त:।
साग्नि बिभर्ति च सलिलं दूरसमुन्मुक्तशुक्तिमीनाङ्कान्त: ॥

'The lord of the तिमि fish (the Ocean) protects the family of mountains, having removed all their grief; he bears within himself water along with fire,—throwing on all sides the signs of shells and fishes.'

In this verse we have the conjunct letter क्ति in 'शुक्ति'; the disruption of this, gives rise to the two words 'सम्रुन्नुकञ्चक्' and 'तिमंता' and the word 'शुक्ति' becomes entirely obliterated.

In connection with this subject we have the following Verses—

'Where we have the transference of the unbroken (entire) letter or syllable, we have the शृङ्खला; by this break the Chime becomes very effective.' (1)

'In a case where a syllable renounces its conjunction with one syllable and joins itself to another, and thereby gives shape to another word—like the actor renouncing one part and taking another—that is the 'परिवर्तक'. (2).

'When of a conjunct letter, each of the constituent letters becomes joined to the words preceding and following it respectively, leading to the complete disappearance of the previous word;—it is the चूर्णक (3)

'Even when the Chimes are in their proper places, if they are not beautified by this last चूर्णक break, they are not quite beautiful; in the same manner as the hair, even though in its place, does not appear charming until it is beautified by curls.' (4)

'When the break is brought about by the transformation of case-endings, it is not regarded as *Chime* by people learned in the excellences of Chimes.' (5)

'When a word has been often made the object of Chime, it is not right to further make it an object of Alliteration.' (6)

'The wonders of Chime consist in the separation of case-endings, both as regards *number* and *case*, and also in the repetition of nouns and verbs.' (7)

8. [Similar words and letters] other [than those specified under Chime] constitute Alliteration.

Other than those, &c.—That is to say, words and letters with the same or different meanings, at the same or at any points in the verse.

Similar to what has been used once

Object o: Why was not the definition in the सूत्र given in the form—'Others constitute Alliteration'? This definition could have been explained to mean that Alliteration consists in the other kinds of repetition."

Reply:—True: the definition would have been quite comprehensible as that 'consisting in other kinds of repetition'; but such a definition would be too wide. [As the repetition of dissimilar words and letters also would become 'alliteration' as this also would be a kind of repetition other than those enumerated under Chime']. It is with a view to specify the particular kinds of repetition intended that the सूत्र has added the word 'Similar'; this 'Similarity' consisting either in the entire word or both in entirety and in parts.

NOTE.—The काव्यप्रकाश (IX. 83-48) defines Chime as that where the same letters are repeated,—but they should not be used in the same meaning in both places; if they have a meaning, they should have different meanings in the different places. The प्रदीप adds that in some cases Chiming is allowed in the case of different letters also; when the sounds of the letters are similar, e. g between 'ड' and 'ल' 'र' and 'ल' 'स' 'ष' and 'न' and 'ण', and also between a letter with the विसर्ग and the same without it; a letter with the अनुस्वार and the same without it. As regards chiming in a verse, it is laid down that there should be chiming either in all four feet or in two feet only, it should *never* be in three feet; in fact the presence of Chime in three feet is regarded as a *defect*. In the case of Chiming of more than one letter, they should *occur* in the same *order in* both cases. Herein lies the difference between 'Chime' and 'Alliteration.' *In* the latter, it is not necessary that the letters should appear in the *same order*; nor is it necessary for the words to have different meanings.

9. That Alliteration of letters is of the superior kind which is not too glaringly conspicuous.

'Not too glaringly *conspicuous*'—*i. e.* as if hidden, not easily noticeable.

Example—

क्वचित्मसृणमांसलं क्वचिदतीव तारस्परं
प्रसन्नसुभगं मुहुः स्वरतरङ्गलीलाङ्कितम् ।
इदं हि तव वल्लकीरणितनिर्गमैर्गुम्फितं
मनो मदयतीव मे किमपि साधु संगीतकम् ॥

An excellent music is exhilarating my mind; this music is at one time soft and sweet, and at another it is extremely loud; often delightfully beautiful, marked by the harmonious blending of note-waves; mixed up with the jinglings of your lute.'

The Alliteration that is too glaringly conspicuous is not regarded as good.

वल्लीबद्धोर्ध्वजटोद्भटमटति रटत्कोटिकोदण्डदण्ड : ॥

10. The 'feet Alliteration' is similar to the 'feet Chime.'

That is to say, the different kinds of the Alliteration of the verse-feet are to be classed and enumerated on the same lines as the Chime of the verse-feet.

Examples—

कविराजमविज्ञाय कुतः काव्यक्रियादरः ।
कविराजं च विज्ञाय कुतः काव्यक्रियादरः ॥

' Unless one knows कविराज whence could he have any regard for the composition of poetry ? and when one knows कविराज, how could he have any regard (or desire) for composing poetry ?

आखण्डयन्ति मुहुरामलकीफलानि ।
बालानि बालकपिलोचनपिङ्गलानि ॥

' They eat the fresh *amalaki* fruits, yellow like the eyes of the young monkey. '

वस्त्रायन्ते नदीनां सितकुसुमधराः शक्र संकाशकाशाः
काशाभा भान्ति तासां नवपुलिनगताः श्रीनदीहंस हंसाः ।
हंसाभाम्भोदमुक्तः स्फुरदमलरुचिर्मेदिनीचन्द्र चन्द्रः
चन्द्राङ्कः शारदस्ते जयकृदुपनतो विद्विषां काल कालः ॥

'O King, who art equal to इन्द्र ! the काश grass with white flowers appears like clothing over the rivers ; O King, who art like a swan in the river of Prosperity ! on the banks of the rivers, swans are seen which ressemble the काश grass; O King, who art like Moon on the Earth ! the Moon emerging from the swan-like white clouds is shining with flawless sheen ; O King, who art like Death-god to your enemies ! the season of autumn beautified by the moon has arrived, which will bring victory to you. '

कुवलयदलश्यामा मेघा विहाय दिवं गता
कुवलयदलश्यामो निद्रां विमुञ्चति केशवः।
कुवलयदलश्यामा श्यामालताद्य विजृम्भते
कुवलयदलश्यामं चन्द्रो नभः प्रविगाहते ॥

'The clouds dark like the petal of the blue lotus have gone away from the skies; विष्णु, dark like the petals of the blue lotus, is abandoning his sleep; the श्यामा creeper dark like the petals of the lotus is now beginning to shoot forth; and the moon is appearing in the sky which bears the colour of the petals of the blue lotus.'

And so on may the other varieties be exemplified.

NOTE.—The काव्यप्रकाश divides Alliteration into two classes—(1) Alliteration of letters, in which there is repetition of letters, which have no meaning by themselves, and (2) Alliteration of words, where there is repetition of words with meanings. In the former, the mere similarity of the consonant is sufficient to establish Alliteration, irrespective of the vowel-sounds. This Alliteration of letters is of two kinds.—छेकानुप्रास—the repetition of a single consonant, and (2) वृत्त्यनुप्रास—two or more repetitions of one or more consonants. In the Alliteration of Words, the same word or words with the same meaning, is repeated in more than one place, though with different syntactical connections; to this Alliteration has been given the name of लाटानुप्रास in view of the fact that it is much in favour with writers of the Lata country.

Section II.

THE IDEAL FIGURES OF SPEECH.

The Ideal Figures of Speech are next dealt with; and as Simile lies at the root of all *ideal* figures, the Sūtra takes up Simile—

1. 'Simile' consists in the slightest resemblance of qualities between two things called the 'उपमान' and the 'उपमेय'

The 'उपमान' is that object possessed of superior qualities with which the resemblance or similarity of another object is pointed out; and the 'उपमेय' is that other object with inferior qualities which is pointed out as resembling the former; and the resemblance or similarity between these two objects,—even on the basis of slight qualities,—constitutes the figure of 'Simile.'

An objection is raised:—"उपमान' and 'उपमेय' being relative terms, the mention of one would necessarily indicate the other ; as for instance, in Pāṇini's सूत्र—उपमितं व्याघ्रादिभिः सामान्याप्रयोगे [II-i-56], it is only the उपमित (i. e. उपमेय) that is mentioned and not the उपमान also (which is implied by the other). In the same manner, in the present Sūtra also, both should not have been mentioned."

This is quite true ; but both have been mentioned with a view to indicate what is well known among people ; the sense being that the similarity meant is between two objects known among people as उपमान and उपमेय, —nothing except these ; that is to say, we have only such Similes as 'the face is like the *lotus*', and not as 'the face is like the lily.'

2. That which is dependent upon a large number of qualities, is 'imaginary' Simile.

The similarity that is assumed by poets on the basis of a large number of common qualities, is called 'imaginary Simile', as in contrast with what has been defined in the preceding, which is well-known among the people (and may be called 'real').

Objection:—' In the case of imaginary *Simile*, inasmuch as the similarity is not known among ordinary people, how can there be any restriction as to the उपमान and the उपमेय, (which have been described as names based upon similarities recognised by the common people)?"

Such restriction, we reply, is obtained through the excellence (preponderance) and inferiority (deficiency) of the multitude of qualities. As for example, in the following—

'The disc of the moon, which resembles the breast of the रूप woman pressed by her lover, lightens up the sky with the rays of light which are as white as the fullgrown smell of the lotus-plant'—

[The similarity between the breasts and the lunar disc, and that between the moon's rays and the lotus-smell, are not such as are known to the ordinary man : they are imagined or fancied by the poet on the basis of a large number of common qualities.]

Similarly in the following also the similarity is 'imagined' and not *real*.

(a) 'The orange resembles the newly-shaven chin of the intoxicated हूण'.

(b) 'The शिरीष flower in the ear resembles the fresh sprout of kusha'.

(c) 'At the present moment the branches of the banyan tree with their root-offshoots having shed the red leaves, resembles the beak of the parrot; and after a while there come out the red leaves which are capable of equalling the beauty of the lips of young women'.

3. Of Simile there are two kinds; one based upon the meaning of words, and another based upon the meaning of sentences.

Example of Simile based upon the meaning of words—

'Over whose bodies freed from the tawny skin, there appears horripilation due to feelings of love—the hairs standing erect *resembling so many dusts of gold.*"

Example of the Simile based upon the meaning of a sentence —'This पाण्ड्य King has the necklace hanging over his shoulders, and has his body besmeared with fresh sandal-paint; in this manner he resembles the Chief of Mountains with the waterfall rushing along its sides, and having its peaks reddened with the rays of the newly risen sun.'

4. Simile again is—*Complete and Elliptical*.

5. We have the Complete Simile when the sentence contains words denoting all the factors of comparison—*viz.*, (*a*) the common property, (*b*) similitude, (*c*) the standard of comparison and (*d*) the object of comparison.

As for example:—

'Beautiful (*a*) like (*b*) the lotus (*c*) is the face (*d*).'

6 It is *elliptical* when there is absence [of one or more of the aforesaid factors of comparison].

(*a*) Absence of the word denoting the common property—

'The King is like the Moon.'

(*b*) Absence of the word denoting similitude—

'This is grass-green.'

(*c*) Absence of both of the above—

'The moon-faced.'

Examples of the absence of the standard of the object compared shall be found below, under the next section.

7. Simile is employed in (*a*) praising, (*b*) dispraising and (*c*) describing the real state of things.

Examples—

(*a*) 'An affectionate wife is like nectar'—(Praise).

(*b*) 'A wife not possessed of good qualities is like poison'—(Dispraise).

(*c*) 'Among the groups of stars know that to be the asterism of Rohini which appears in the shape of a cart.'—(describing the real state of things).

8. The defects of Simile are—(*a*) Deficiency (Incompleteness), (*b*) Excess, (*c*) Disparity of Gender, (*b*) Disparity of Number, (*e*) Non-similitude, and (*f*) Impossibility (Incongruity).

Each of these is next described:—

9. (a) When the 'standard of comparison' is inferior (to the 'object compared') in *caste*, in *magnitude*, and in *details of quality*,—the Simile is said to be 'deficient.'

Examples

(*a*) *Inferiority of the 'standard' of comparison' in caste*—

'This act of daring has been done by you, like a *Chandala.*

(*b*) *Inferiority in magnitude*—

'The Sun is shining like a spark of fire.'

(*c*) *Inferiority in details of quality*—

'The sage, adorned by the girdle-string and wearing the black antelope-skin, shone like the Sun surrounded by dark clouds.'

In this case, in the 'standard of comparison,' the Sun, we find no mention of the 'lightning' which would take the place of the 'girdle-string' in the 'object of comparison,' the sage. It will not be right to argue that it is only the *black antelope skin* that is intended to be the 'object compared'; for in that case, the mention of the 'girdle-string' would be superfluous. Nor will it be right to argue that the mention of the 'dark clouds' implies the lightning; for as a matter of fact, there is no such necessary connection between the two, as would make the one necessarily imply the other; if there were such connection, what would be there to prevent the idea of one being brought about by the idea of the other?

It is with a view to this that we have the next सूत्र—

10. Of two things, the mention of one brings about the idea of (implies) the others when there is concomitance between them.

When two things are known to be concomitant with each other, the mention of one necessarily implies the other. As for example in the following verse—

'Even though rain outside has ceased, there is no cessation of the drops of water falling from within the dilapidated house, passing as they do through spider's nets, and thereby becoming yellowish and resembling drops of honey; these drops falling upon the curly hair on the head of the sleeping child become broken into small sprays, and making the child to throw about its limbs, they cause

great mental agony to the house-wife whose sleep is disturbed,'—the *yellowness* and *roundness* are found to be concomitant with each other in all drops of honey; hence when the *yellowness* is expressed by the word 'पिङ्ग' it brings about the idea of the *roundness* also.

Similarly in the case of the sentence—'The hips are as smooth as a sheet of gold',—inasmuch *smoothness* and *brightness* are found to be concomitant in the 'sheet of gold', *brightness* is implied by the mention of 'smoothness.'

An objection is raised—"If the fact of the 'standard of comparison' being wanting in certain details of quality is a defect of the Simile, how have we the following—

'Like chaste women deprived of their husbands in their houses the केका sound died in the mouths of those peacocks whose eyes were closed on account of the hot rays of the sun, who were in a sorry plight, having been deprived of joy by the wind flowing from among the lotuses';—

where the 'object compared' (the केका sound) has many more qualities mentioned than the 'standard of comparison' ('chaste women')"?

This objection is not tenable,—bacause the large number of qualities are mentioned (not with a view to comparison) but only with a view to point out the special features of the mouths in which the sound ceased; it is only when the peacock's mouth has certain special characters, that the cessation of sound is possible.

11. (b) By the above definition of 'Deficiency,' the defect of 'Excess' has been explained.

That is to say, 'Excess' consists in the superiority of the 'standard of comparison' in caste, magnitude and quality.

Examples—

(*a*) 'Let the *Vrsnis* enter like the mighty *Rudras.*'

[The Rudras are very much higher beings than the वृष्णि people.]

(*b*) 'Thy navel is like the nether world; like mountains thy breasts; and thy braided tresses resemble the fall of the यमुना'.

[The nether world, mountain and the fall of the यमुना are of very much larger magnitudes than the things to which they are compared.]

(c) 'The King holding the moving discus with its offshoots, resembled the ocean with the submarine fire and whirlpool.'

In the object compared, the King with the discus, there is nothing to resemble the presence of the submarine fire in the ocean the 'standard of comparison.'

Some writers hold 'विपर्यय' or 'contrariety' to be a defect of Simile; but in reality this is included in the two defects 'Deficiency' and 'Excess' described above; it is for this reason that we hold the opinion that of Simile there are only *six* defects (mentioned above in सूत्र 8).

12. (c) There is 'Diversity of Gender' when the gender of the object compared is different from that of the standard of comparison.

Example—

सैन्यानि नद्य इव जग्मुरनर्गलानि।

'The armies went along unimpeded like a river' [नद्यः is feminine, and सैन्यानि, neuter.]

13. In many cases however comparison between the masculine and the neuter is allowable.

In many cases it is permissible to have the 'object compared' in the masculine and the 'standard of comparison' in the neuter gender, and *vice versa*. *e. g.*, 'चन्द्रमिव मुखं पश्यति'—'He sees the face which is like the moon.' [This is allowable only in cases where the forms of the two words in the two genders are similar, as in the instance cited 'मुखम्' and 'चन्द्रम्.'] Such diversity of gender however (in which the forms are different) is not allowable; *e. g.* 'इन्दुरिव मुखं भाति' (the face shines like the Moon).

14 [Disparity of genders is allowable] also (a) in Similes employed in ordinary parlance, (b) in Similes expressed by means of compounds, and (c) in the various modifiations of the Simile.

Examples—

(a) In ordinary parlance people speak of one's constant companion as 'स तस्य छायेव' 'he is like his shadow' ('स' being masculine and 'छाया' feminine.)

(b) Gender-disparity in compounds—. 'भुजलता नीलोत्पलसदृशी,' 'the creeper-like arm is like the blue lotus.'

[Where a similarity is intended between 'भुज' masculine and 'लता' feminine; and also between this latter and 'नीलोत्पल' neuter.]

(c) In the modifications of Simile: *e. g.* in the following verse (where the Simile is not directly asserted but indirectly implied)—

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य ।
दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः ॥

'If the body of this person living in the hermitage is such as cannot be found in the harem of Kings,—then verily has the well-tended creeper of the garden been surpassed in beauty by the wild creeper.'

[Here the similitude implied is between the *body*, वपुस् neuter and the *creeper*, 'लता' feminine.]

Similarly may other usages be exemplified.

15. (d) What has been said above with regard to disparity of Gender applies to disparity of Number also.

Example of Disparity of Number—

पश्यामि लोचने तस्याः पुष्पं पुष्पलिहो यथा ।

'I look upon her *Eyes* as the black bee does upon the flower?

16. (e) There is 'non-similitude' when the similarity of qualities intended to be expressed is not fully comprehended.

As for example, in the line—

'I am going to prepare the moon of poetry with its meanin expanding like the moon's rays'—it is not easily comprehensible what similarity is intended between Poetry and the Moon.

"But it is easy to perceive that the *meaning* being similar tc the rays, this would constitute the necessary similarity between the *Poetry* and the *Moon.*"

Not so; for it is only after the similarity between *Poetry* and *Moon* has been established that any similarity is possible between the *meaning* and the *rays*; specially as there is no property in common between these latter, which would establish their similarity (independently of that between the Poetry and the Moon); and thus there would be an undesirable mutual interdependence (if the Similarity between *Poetry* and *Moon* were based upon that between the *meaning* and the *rays*).

17. By 'non-similitude' the Simile is entirely destroyed; as all poets depend (for effect) on that [similitude of the two factors].

18. Some people hold that in a case where there are a large number of 'standards of comparison' available, the non-comprehension of the exact similitude is not faulty.

As for instance, in such sentences as 'your fame is like a camphor-necklet, and like the similes of शिव',—the similitude between the Fame and the Camphor, &c., becomes indicated on the basis of *excessive whiteness*.

19. This however is not right; as such use (of many standards) does not add strength (effectiveness) to the meaning.

When the required similitude has been indicated by means of the mention of one 'standard of comparison,' the mention of other such standards does not produce any additional effect. It is in view of this that we find fault with such lines as 'बलसिन्धुः सिन्धुरिव क्षुभितः,' the ocean of strength is ruffled like the ocean' [where one and the same standard, 'ocean,' is retained]. It may

be objected that the word 'सिन्धुः' occurring twice involves a tautology. But in reality there is no tautology, as the word is used in two different senses : in 'बलसिन्धुः' which means 'strength like the ocean,' the 'strength' is spoken of as 'ocean' in view of its *greatness or extensiveness* ; while in 'सिन्धुरिव क्षुभितः,' 'is ruffled like the 'ocean,' the 'strength' is described as similar to the 'ocean' in point of *being ruffled* ; and thus there being distinct implications intended in the two cases, there is no tautology. But all the same, the second mention of the 'ocean' does not produce any additional effect ; for if we had only 'सिन्धुरिव क्षुभितः,' 'ruffled like the ocean' this would also imply the idea of *greatness* which is inseparable from that of the 'ocean': as it has been declared (above in सूत्र 10) that of two things, the mention of one implies the other when there is concomitance between them.'

20. (f) There is 'Impossibility' or 'Incongruity' when something absolutely impossible is mentioned.

As for example, in the verse—

'Within her shining mouth the faint smile appears as beautiful as the first moonlight within the blooming lotus'—

We find mentioned the *blooming of the lotus* along with *moonlight* ; and this is a physical impossibility. It may be objected that this may be regarded only as an instance of *contrary meaning*, whereby the necessity of postulating this as a defect of the Simile becomes obviated. But this is not right ; as in the Simile what is a particularly effective idea is what is actually intended to be implied by the Simile ; [there is some sort of incongruity always present in Similes.] It may be asked—'Why then should the (Incongruity) be regarded as a defect at all (when it is desirable in Similes)?'

To this we reply—

21. [Because] an effective implication that is contradictory should never [be used].

The poet knowing the above-mentioned six Defects of Simile should always avoid them.

Section. (3)

Modifications of the Simile.

The various Modifications of the Simile are next considered.

1. Typical Comparison (प्रतिवस्तु) and the rest constitute the 'Modifications of Simile.'

The next सूत्र points out the difference between Typical Comparison and the 'Simile in Sentence.'

2. It is Typical Comparison (प्रतिवस्तु) when the similar thing (the object of comparison) is mentioned in one sentence, and the 'standard of comparison' in another.

Thus the difference between Simile and Typical Comparison is that in the former the complete Similitude is expressed by a single sentence, while in the latter there are two distinct sentences, one mentioning the object compared and another the object to which it is compared.

As an example of the Typical Comparison, we have—

'Having attained to the position of the queen how can she be lowered to the position of a common maid? Verily a jewel marked with the figure of a deity is not capable of being worn.'

[Here the former sentence mentions the *woman*, who is intended to be similar to the *gem* spoken of in the latter sentence.]

The next सूत्र points out the difference between Typical Comparison (प्रतिवस्तूपमा) and Modal Metaphor (समासोक्ति).

3. When the 'object of comparison' is not mentioned at all, we have the Modal Metaphor, समासोक्ति

That is to say, when the similar thing is mentioned, and the object which it is similar to is not mentioned, we have समासोक्ति (Concise Assertion) so called on account of the brevity of form caused by the dropping of one sentence.

Example—

'The position of the leafless करीर plant in the desert is praiseworthy on account of its affording relief to the fatigued traveller: fie upon the glory of the कल्प tree on the मेरु which does not afford any relief to the needy.'

Here the direct mention of the rich *person* who does not help the poor is suppressed.

The next सूत्र distinguishes समासोक्ति from अप्रस्तुतप्रशंसा (Indirect Description).

4. When there is just a slight mention of the object of comparison, it is अप्रस्तुतप्रशंसा (Indirect Description).

Example—

'She is a most peculiar Ocean of Beauty: herein are floating lotuses along with the Moon; out of this the temples of elephants are issuing forth; and herein are also found the stem of the plantain tree as well as lotus-stalks.'

[Here the object of comparison, the beautiful woman, is just slightly mentioned by the pronoun, इयम्, *She*, in the first line.]

This is called अप्रस्तुतप्रशंसा – literally 'Praise (Description) of what is not directly mentioned'—because of the fact of the Object of description not being fully expressed.

This is distinct from अपह्नुति or 'Concealment,'—as shown below—

5. The Concealment of one thing by another similar thing is called अपह्नुति.

Where one thing mentioned in a sentence is concealed or set aside or rejected by another thing also mentioned in (another) sentence—with a view to impose the character of the latter upon the former,—we have 'Concealment.'

10

Example—

'What are seen in the केतक flower are not its shoo s; they are the (taunting) smiles of Fate against people straying from home. What flashes yonder is not the lightning; it is the glit ering gleam of the Love—God.'

[Here the केतक *shoots* are 'concealed' or set aside by the 'Smiles of Fate,' and the *lightning* by the 'Glitter of the Love—God.']

Inasmuch as in this the similarity is indicated by two distinct sentences, this differs from रूपक, Metaphor.

The रूपक or Metaphor is next d fined—

6. By reason of the similitude of qualities between the 'object compared' and the 'standard of comparison,' where the character of one is imposed up onthe other,—it is रूपक or Metaphor.

That is to say, where the one is described as identical with the other. The सूत्र mentions both—the object compared as well as the standard of comparis n—with a view to sl ow that M taphor has for its base not only the fancied or *imaginary* Simi'e, but also one that is *real*, recognised in ordinary exp rience.

Example—

'She is लक्ष्मी in my household, a streak of nectar to my eyes; this touch of hers is a copious flow of sandal-essence over my body; this arm round my neck is the cool and soft string of pearls; —what of hers is not loveable! but separation from her would be unbearable!

In such expressions as the *moon-face*, we have *Simile*, and not Metaphor, even though the two words are compounded; because it expresses *simialrity* and not *identity*.

The next सूत्र distinguishes Metaphor from श्लेष (Coalescence or Paronomasia);—

7. It is श्लेष or Paronomasia, when through coalescence of letter-sounds, there is an imposition of identity upon the properties of the object of comparison [by the object to which it is compared].

That is to say, when, in virtue of the *coalescence of letter-sounds* [even when there is similarity in the meaning], the object to which the object in question is compared imposes its identity upon the quality, action and name of the latter *object*,—we have what is called 'श्लेष,' (Coalescence) or Paronomasia.

Example :—

आकृष्टामलमण्डलाग्ररुचयः संनद्धवक्षःस्थलाः
सोष्माणो व्रणिता विपक्षहृदयप्रोन्माथिनः कर्कशाः ।
उद्वृत्ता गुरवश्च यस्य शमिनः श्यामायमानानना
योधा मारवधूस्तनाश्च न दधुः क्षोभं स वो व्याज्जिनः ॥

'May that great Jina protect you whom' calm and collected, neither warriors nor the breasts of woman succeeded in disturbing, —*the warriors and the breasts both being (a)* आकृष्टामलमण्डलाग्ररुचयः [the *warriors* having taken upon themselves the glory of defeated armies, and the *breasts* having shinning orbs and fronts], *(b)* संनद्धवक्षःस्थलाः [the *warriors* with *shinning breast-plates*, and the *breasts* tightening or adorning the chest], *(c)* सोष्माणः [the *warriors* endowed with ardour for battle, and the *breasts* glowing with passion], *(d)* व्रणित [the warriors *covered with scars*, and the breasts bearing the nailmarks], *(e)* विपक्षहृदयप्रोन्माथिनः [the *warriors* destroying the hearts of enemies, and the *breasts* causing pain to rivals], *(f)* कर्कशाः [the *warriors* hardened *by battle, and the breasts* thickest and hard], *(g)* उद्वृत्ताः [the *warriors* proud and haughty, and the *breasts* over-flowing their bounds] *(h)* गुरवः [*warriors* respectable and the *breasts* heavy] and *(i)* श्यामायमानाननाः [*the warriors* with darkened face, and the *breasts* with blackened tips.]'

[In this श्लोक the same set of epithets is applied to both the object of comparison, the breasts, and the object to which it is *compared*, the *warriors*: though the *similarity rests only in sound:*

words with different meanings coalescing together and pronounced as one word; and this Coalescence indicates intended similarity]

NOTE.—Under कारिका 85, the काव्यप्रकाश discusses the question as to whether श्लेष is a *Verbal* or an *Ideal* figure of speech. वामन makes it a purely ideal figure. The काव्यप्रकाश on the other hand, divides it into two distinct classes of the *Verbal* and the *Ideal*; the *Verbal* श्लेष is that "where words, though with different meanings, coalesce in their letter-sounds" (कारिका 84); and the *Ideal* श्लेष is that "where several meanings are got out of a single sentence." (कारिका 96).

The next सूत्र proceeds to show that a figure of Speech consists not only in the *secondary or implied* meaning, but also in the *indicated* meaning :—

8. When the Indication (of things) is based upon similarity, we have the वक्रोक्ति (Homonym)

There are many bases for Indication; from among these, when it is upon similarity that the Indication is based it affords an instance of the figure Homonym. As for example, in the line—

(*a*) उन्मिमील कमलं सरसीनां कैरवं च निमिमील मुहूर्तात् ।

'In the lakes, the lotus bloomed (opened) and in a moment the lily drooped *closed*.'—

The *opening* and the *closing*, really belonging to the eye *indicate* the *blooming* and *drooping*; and this indication is through similarity.

(*b*) 'Herein माधवी with its fresh-blooming bud captivates the heart, and the breathing of the pollens fragrant with honey is quite exhilarating.'

In this 'breathing' indicates the issuing of the sweet smell. Similarly in the following lines, what is indicated is easily comprehended—

(*c*) 'May the beautiful one rise to kiss the heavens'

['Kissing' indicates *touching*]

(*d*) 'Lassitude embraces her body'

['Embracing' indicates *affecting*].

(*e*) 'The glance repeats the faded lotus'

['Repeating' indicates imitation.]

(*f*) 'In the morning the pungency (of the wind) is a companion of the fragrance of the blooming lotus.'

['Companion' indicates *association or co-existence*.]

(*g*) 'The two thighs are the fellow-students of the plantain-stem.'

['Fellow-student' indicates *similarity of shape*.]

The secret of true Indication lies in the quickness with which its real sense is comprehended. That Indication which is not based upon Similarity does not constitute the figure of Homonym; as for example, in the line—

'The beams white like slices of the well-developed lotus-stem'—

the *slice* indicates the substance to which it belongs, through *proximity* (and not through *similarity*); as it is the substance—the lotus-stem—itself that is *white*.

The next सूत्र points out the difference of उत्प्रेक्षा (Poetic Fancy) from Metaphor and Homonym.

9. When what is not similar or cognate with another is represented,—for the purpose of showing its excellence—as similar or cognate, it is 'Poetic Fancy' उत्प्रेक्षा.

In this there is actual *representation* and not absolute *imposition* (as in Metaphor) or *indication* (as in Homonym). This representation again is by way of showing *some excellence*; and not as a misconception (or mistaken identity)

This Poetic Fancy also is based upon similarity; and as such it is illuminated by such words and particles as 'इव' and the like.

Example—

'May the Moon protect you! The Moon who is curved, like the end of a fresh lotus-stem, is placed on शिव's forehead which

is yellow like fire; being daily besprinkled with sprays from the dripping मन्दाकिनी; shooting out like a sprout from the crystal-white forehead.'

[Here in the likening of the Moon to the 'sprout' lies the Poetic Fancy: there being no actual similarity between the two; the representation as such serving the purpose of showing the peculiar beauty of the Moon.]

Some people hold that अतिशयोक्ति (Hyperbole) is the same as Poetic Fancy; this is denied in the following सूत्र—

10 When there is an assumption of some fancied property or superior excellence of property, it is Hyperbole.

Example—

'If in the sky there could appear two concurrent streams of the celestial गङ्गा to that alone could be compared his blue chest adorned with the pearl-necklace.'

[Here the concurrent streams have been assumed for the purpose of indicating the excellence of the chest; to which nothing that exists can be regarded as similar.]

Another example—

'The Moon shining brightly, lovely women repair to their lovers with joy and free from fear; having their bodies clothed in white raiments, undistinguishable from the moonlight by reason of their bodies being besmeared with sandal-plaint, their necks glittering with pearl-necklaces, their faces shining with the white paintings.'*

[Herein the superior excellence of the woman's complexion &c. is assumed]

Just as Metaphor consists in some form of misconception, so we have the figure *Dubious*, which is based upon doubtful conceptions; this is explained in the next सूत्र

*The काव्यप्रकाश cites this as an example of the figure सामान्य.

11. When there is some doubt as to the character of the object and the standard of comparison, it is the 'Dubious.'

That is, when the doubt is put forward for the purpose of implying some excellence in the object compared.

Example—

'O beautiful one! My heart cannot ascertain whether this is a lotus at your ear or your eye; it remains wavering in uncertainty.'

The next सूत्र defines विरोध or 'Contradiction.'

12. Where there is semblance of contradiction we have the figure Contradiction.

That is, where things, not really contradictory, appear as such.

Example—

'Wonderful is the way of Love, O beloved one! The wine has been drunk by you, while it is my mind that is intoxicated (with the feeling of love); you have painted your body with saffron, while it is I who am *red* (in love): it is you whose movement is slackened by reason of the weight of your breasts, while the consequent trembling appears in me: it is you who are slender in waist, and yet the consequent instability is mine!'

[Here there is a semblance of contradiction—(1) in the fact of the *intoxication* appearing in a person other than the one who drinks the wine;—(2) in that the *redness* appears in place other than that where the saffron has been applied;—(3) in that the *trembling* appears in a place other than where it is due;—and (4) in that the instability appears not where it should but elsewhere. It is only a *semblance* of contradiction in all these cases, because,—in (1) what is meant by *intoxication* is not the condition caused by wine, but that which is brought about by feelings of excessive love; in (2) '*rakta*' does not mean *red* but *attached, in love;* in (3) the *trembling* is not what is caused by a heavy burden, but one of the physical manifestations of excessive love; and in (4) also the *instability* is not meant to be that due to tender limbs, but that caused by excessive emotion.]

Another similar example—

'While she is young it is I who am shy in speech; she is a woman while it is I who am timid; she has heavy and high breasts, and it is I who am feeling fatigued; she is endowed with heavy thighs, and it is I who am unable to move; how wonderful it is that I am suffering from disabilities that are due to the defects of another person'!

[Here all the defects indicated are the effects of excessive passion; and not due to the purely physical causes mentioned.]

The next सूत्र points out the distinction between Contradiction and Peculiar Causation—

13. When the presence of a certain action is denied, and yet the presence or manifestation of the well-known result of that action is affirmed,—it is the figure of विभावना or Peculiar Causation.

Example—

'In the naturally pure hearts of the wise, no impression is made, even by the company of the wicked.'

The figure अनन्वय *Unique* (Comparison Absolute) is next described—

14. It is the figure 'Unique' or Comparison Absolute, when one and the same object is both the object and the standard of comparison.

Example—

'As the sky is like the sky; and the ocean like the ocean,—the battle between राम and रावण is like that between राम and रावण.

What is implied by this figure is that the object described is unique, nothing else bearing similarity to it.

15. When the same object is made the 'standard of comparison' in one clause and the 'object of comparison' in another, it is उपमेयोपमा or 'Reciprocal Comparison'.

Example—

'The water is like the sky and the sky is like the water; the moon like the swan, and the swan is like the moon; the stars are like lilies and like stars the lilies.'

Some people regard the Reciprocal Comparison to be the same as परिवृत्ति or Exchange; that this is not right is shown by the next सूत्र—

16. Where there is an interchange of like or unlike things, it is 'Exchange'.

Example of the exchange of likes—

'The young woman takes the leaf of the lotus for ear-ornament, and imparts to it the redness of her feet: in this the exchange being of two similar things, is but fair, I ween.'

Example of the exchange of unlikes—

'Of indomitable will, she gave up her necklace and sandal-paints, and bound up her chest with red barkgarment, which had its seams bursting with the rising breasts.'

[Here was an exchange between the *necklace* and the *bark garment*, two very dissimilar things.]

The next सूत्र shows that figure क्रम or 'Sequence' is different from 'Reciprocal Comparison.'

17. Where there is a sequential or consecutive connection between a number of 'standards' and 'objects' of comparison,—it is 'Sequence.'

That is to say, when the objects are mentioned in the same order respectively as the standards to which they are compared.

Example—

'By her (*a*) sweet voice, (*b*) smiles and (*c*) eyes, have been subdued (*a*) the lute, (*b*) the lily and (*c*) the lotus.'

Through association by similarity, the दीपक or 'Illuminator' is next described—

18. When there is a single verb common to a number of clauses mentioning the 'objects', and to those mentioning the 'standards' of comparison, —it is the 'Illuminator.'

That is, when one and the same verb is related by transference to both clauses.

19. The Illuminator is of three kinds, according as the common verb occurs at the beginning, in the middle, or at the end of the sentence.

(a) Example of the Common Verb at the beginning— '*Adorned are* the harem gardens with young flowers,—young women with graces beautified by the charms of spring,—the ब्राह्मण with the performance of duties enjoined in the Veda,—and the Kings with their glory born of the suppression of enemies.'

(b) Of the Common Verb in the middle—

'The tears of the wives of the people away from home,—and the rain from the clouds,—*are now falling* off, as also the conquering expedition of the King.'

(c) Of the Common Verb at the end—

"Intelligence by serving the teacher,—love by drinking—and the Ocean by the rise of the moon,—*is augmented.*'

The next सूत्र shows that like the Illuminator the 'निदर्शन' or 'Illustration' also involves an abbreviation :—

20. When a certain action indicates or points to a relationship or connection between itself and its cause,—it is 'Illustration.'

That is to say, when a certain action is mentioned with its own cause—something that brings it about,—the differentiation between Cause, Effect and Example being included therein,—it is Illustration.

Example—

'The faded leaf is falling from the tree, pointing out to rich men the fact that the attainment of a very high position always leads to fall.'

Here by means of the clause 'pointing out to rich men' is indicated the relation between the action of 'falling' and its cause 'the attainment of high position.'

NOTE—The Illustration herein defined is defined in the काव्यप्रकाशकारिका 8 as the second kind of Illustration; the first kind being defined in K. 97 as that wherein 'an impossible relation of things establishes similitude', the example cited being—'Where on one side is the family of Raghu, where on the other, my limited intellect! Through sheer foolhardiness am I going to cross over the ocean by means of a raft.'

The next सूत्र points out the difference between Illustration and अर्थान्तरन्यास or 'Transition.'

21. When in support of the statement of one fact, there is a statement of another,—it is 'Transition.'

Inasmuch as the statement in support should be one of fact, expressed by a whole sentence, the mere mention of a *reason* by means of the Ablative does not constitute Transition; *e. g.*—in the sentence 'the lake cannot be very far,—because we perceive the smell of lotuses' [the perception of smell is put forward as a *reason by means of the Ablative word* कमलसौगन्ध्यात्.

The definition mentions the 'statement of another fact,' in order to indicate that we have this figure only where the exact nature of the inferential reason and premiss is not quite explicitly stated; this precludes such statements of distinct inferential reasoning as—'that which has a beginning is transient,' and so forth.

Example of 'Transition'—

'On her plump breasts was placed by the lover a garland, in the presence of her rivals,—this garland, even when withered with damp, she did not throw away: the value of a present lies in the love that prompts it, and not in the thing itself'.

The last sentence the value &c. supplies the reason, in an implicit form, why the woman did not throw away the garland.]

Some people have held that, "Transition is not different from व्यतिरेक or Negation of Similitude (Dissimilitude), because the former consists in the statement of a *reason*, and the reason consists of affirmation or *negation* of *Similitude* (the latter thus constituting only a form of Transition);" in refutation of this view, we have the next सूत्र supplying the definition of व्यतिरेक or Negation of Similitude.

22. The Dissimilitude consists in the pointing out of the superiority (to the standard of comparison, of the object compared).

That is to say, where the object described it pointed out as possessing qualities superior to those possessed by other similar objects.

Example—

"Really would the beautiful face of the fawn-eyed woman be similar to the moon; but the latter is spoilt by the dark marks."

[Here the *quality* of comparison, *beauty*, is explicitly stated.] In some cases the quality is not explicitly stated: it is only implicitly implied. As for example—

'By thy sweet and graceful oblique glances,—the cluster of blue lotuses has been set at nought,...fresh honey has been put to shame,—nectar has been derided—the highest relish has been lowered in its sweetness,—and poison, in the shape of anxious longing has been inserted in the hearts of lovers.'

The next सूत्र points out the difference between Dissimilitude and विशेषोक्ति or 'Peculiar Allegation'—

23. Where the similarity is strengthened by the assumption of the absence of some one quality,—it is 'Peculiar Allegation.'

That is to say where one point of dissimilarity is mentioned with a view to accentuate the other points of similarity, it is Peculiar Allegation. This figure in almost all cases, involves a Metaphor.

Examples—

(a) 'Wherein the effulgent herbs become the lamps of dalliance *without oil.*'

(b) 'Gambling is man's kingdom, *without a throne.*'

(c) 'Sleep is लक्ष्मी *without the lotus.*'

(d) 'The elephant is a moving fort.'

In the last example the epithet *moving* indicates *absence of fixity or immobility;* and as such herein also we have '*absence* of a quality' as mentioned in the definition: the same holds good with reference to the following also—

'The prostitute *is embodied* [not bodiless] deceit.'.

'Horrible is death *with breathing* [not breathless].'

'The ब्राह्मण is बृहस्पति *on Earth* [not away from the earth].'

NOTE—The काव्यप्रकाश (K. 108) defines Peculiar Allegation as the non-mention of the effect in the presence of the fully efficient *cause;* and makes it the converse of Peculiar Causation, which consists in the mention of the effect in the absence of its cause.

The next सूत्र defines व्याजस्तुति or Dissembling Eulogy as distinct from Dissimilitude and Peculiar Allegation—

24. Where, for the purpose of praising a person, there is a deprecation based upon his not doing something that has been done by a very superior person, and which (it is implied) is capable of being done (by the person sought to be praised),—it is 'Dissembling Eulogy.'

This kind of *praise* consists in implying the similarity of the person described with the very superior person mentioned.

Example—

'राम bridged up the Ocean with hills, and with a single arrow he pierced seven palm trees: not having done these yet, thou bearest an unaccountable pride.'

[The sense of this is that 'on all other points, except the two mentioned, thou art quite equal to राम.']

The व्याजोक्ति or Artful Assertion is next distinguished from Dissembling Eulogy—

25. When the pretence (the pretended thing) is spoken of as similar to the real, it is Artful Assertion.

Also called 'मायोक्ति.'

Example—

'With the moon-white grass-flower blown with the wind, thy face is made to appear as if with drops of tears.'

The next सूत्र points out तुल्ययोगिता or Equal Pairing as distinct from Artful Assertion.

26. When, for the purpose of indicating equality with a superior person or thing, the person or thing described is mentioned as endowed with the same action and at the same time (as the superior person or thing),—it is Equal Pairing.

Example—

'The Lord of Serpents, as well as your arm, bears the burden of the whole of this sea-girt earth.'

27. When there is repudiation or rejection of the standard of comparison,—it is आक्षेप of Disparagement [also called 'Hint'—see below].

The standard of comparison is rejected, for the purpose of indicating that it is *useless* in the presence of the *object* described—

Example—

'In the presence of her beautiful face, where is the use of the full moon? When her charming eyes are there what is the use of blue lotuses? What too is the use of the fresh leaves, in the presence of her lips? How wonderful in the Creator's desire to bring into existence useless things over and over again!'

The above सूत्र defining the figure आक्षेप may also be taken to mean that the figure is present when the 'standard of comparison' is only hinted at (and is not directly comprehensible) [and the figure then is called आक्षेप in the sense of 'Hint' see काव्यप्रकाश K. 106-7.]

Example of 'Hint'—

'The Autumn, bearing upon her white clouds [breasts] the rainbow ressembling the nail-mark, proceeds to appease] make beautiful] the blameworthy [dark-marked] Moon, and thereby causes heat [pain] to the Sun.'

In this verse, what is *hinted at* is that the Autumn is like a prostitute, the Moon like the favoured lover, and the Sun like his rival,———the 'prostitute,' the 'lover' and the 'rival lover,' being merely *hinted at*.

The next सूत्र points out the difference of सहोक्ति or 'Connected Description' from 'Equal Pairing.'

28. When the two actions of two things are described, by means of a single word, as occuring at the same time,—it is सहोक्ति or 'Connected Description.'

Such description of simultaneous actions is through the use of the word सह (together with) or some word having the same sense.

Example—

'The sun has gone to set, along with the enemies; therefore withdraw the forces.'

In this, between the two things (*e. g.* the *Sun* and the *enemy*) neither inferiority nor superiority is intended to be expressed;

and therefore this is not Equal Pairing [where similarity with a superior thing is meant to be indicated].

The only figure of speech left undefined is the समाहित or 'Conformance'; this is defined in the next सूत्र.

29. When a certain thing becomes actually transformed into that to which it is described as being similar,——it is समाहित or, Conformance.

As for example, in the following verse, the creeper likened to उर्वशी actually becomes उर्वशी on being touched by the King पुरूरवस् (as described in the विक्रमोर्वशीय).

'The slender creeper having her leaves wetted with rain appears like उर्वशी with her lips wet with tears; being dovoid of flowers, it resembles उर्वशी who has removed her ornaments; there being no bees humming along the creeper, it resembles उर्वशी rapt in anxious contemplation; thus taking all together the creeper appears like my beloved उर्वशी who is now repentent over having rejected my apologies to her when I was lying at her feet.'

The figures described above may appear either individually or conjointly; when there is a conjunction of two or more of the more important figures, we have what has been called 'संसृष्टि or 'Commixture.' This is what is defined in the next सूत्र.

30. संसृष्टि or 'Commixture' consists in the conjunction of one figure of speech with another.

31. 'Simile-Metaphor' and 'Fancy-Root' are the two forms of 'Commixture.'

Example of 'Simile-Metaphor'—i. e. 'Metaphor based upon Simile':—

'Your operations being endless and independent, you are like the Primeval Tortoise, being the very root of the creeper of the Fourteen Worlds.'

[Here the Metaphor contained in the phrase 'root of the creeper of the worlds' is based upon the Simile contained in the rest of the verse, between the King and the Tortoise-shaped विष्णु.]

Similarly when the Moon is spoken of as 'the तिलक of the Night-woman' (where, on the Simile between the Night and the Woman is based the Metaphor of the *Moon and the* तिलक.

32. The 'Fancy-Root' is that figure of speech which forms the origin or source of the Fancy.

Example—

'The Moon kisses the face of the Night,—after having removed (caught hold of) the darkness, which resembles the hair of the woman, with his beams, which resemble the fingers of the man,—the face of Night having the lotus, which resembles the woman's eyes,—closed (through modesty).'

'In the above section we have shown the various modifications of Simile which contains within itself the endless beauties of composition; and this we have done by means of definitions, some of which are our own, while some are those propounded by others.

'There are many other points of beauty which form only parts of the Figures of Speech; these also are similar to real Figures, and should therefore be made use of by poets.'

CHAPTER V.

PRACTICAL SUGGESTIONS.

Section (1).

POETICAL CONVENTIONS.

We proceed now with the 5th Chapter wherein we shall describe the 'Poetical Conventions,' and also, 'Word-Purism;' we begin with the Poetical Conventions—

1. As a rule, one and the same word should not be used twice.

As for example—such use as पयोद्—पयोद is reprehensible. Some words however may be used twice; such, for example as '*iva*'

ɪd the like. And also such usage as सन्त:—सन्तः ; वत्सा:—वत्साः and e like is allowable.

Conjunction between words in the same foot, as also between the final letter of one foot and the first letter of the following foot is absolutely necessary,—except in the case of the first half and the second half [between the last letter of the first half and the first letter of the second half].

2. Just as in the case of a word, so in the case of each foot of a verse,—as also between the final and first letters of different feet—Conjunction is absolutely necessary:—except in the case of first and second halves of the verse.

'*As in the case of a word*'—as laid down in the rule—'Conjunc-on is absolutely necessary within the word, as also between the refix and the verbal not.'

3. The short syllable at the end of the foot is not to be *always* regarded as long [except at the end of the half-verse].

The final syllable of the foot is generally to be treated as long; ut this should not be done in the case of all metres; this is to be lone only in such metres as the following:...

यासां बलिर्भवति मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विलुप्तपूर्वः ।
तास्वेव पूर्वबलिरूढयवाङ्कुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥

['Formerly at my door-way, the grain-offerings use to be eaten, up by swans and cranes; and now at the same places, where the grains of the former offerings have sprouted out, handfuls of such seed are falling as have been spoilt by insects'];—

And the short syllable is not allowable at the foot-end of such metres as

विहथिर्नानां रजांसि प्रसर्पति समस्तमासीद्धि निमीलितं जगत् ।

['When the armies moved, the whole world became enveloped in the dust raised by them.']

The च in the सूत्र serves to indicate that the exception of the preceding सूत्र...'except in the case of the first and second halves'... is to be taken along with the present सूत्र also.

4. In prose, no metre should be introduced even in its nearly complete form; except such [irregular or unsymmetrical] metres as the उद्गता and the like which resemble prose.

The introduction, in the body of a prose composition, of such sentences as happen to be in the form of a metrical verse, spoils the beauty of the prose; and hence should be avoided. The feet of the irregular metres however are so much like ordinary prose that if a sentence happens to fulfil the conditions of such metres, the effect of the prose is not lost.

5. Such words as खलु and the like should not be used at the beginning of the feet.

The words intended to be precluded here are such as are always incapable of fitting in with the opening of lines; such for instance, as the word 'खलु' and the like; it does not apply to such other words as 'हन्त', 'यत' and the like, which generally fit in with the opening of verse-lines.

6. Neither half of the verse should contain a syntactically incomplete sentence.

As in the following verse—

जयन्ति ताण्डवे शंभोर्भङ्गुराङ्गुलिकोटयः ।
कराः कृष्णस्य च भुजाश्चक्रांशुकपिशत्विषः ॥

['In dancing ever beautiful are the hands of शिव, with the finger-ends slightly curved; and so also are the arms of कृष्ण as bright as the चक्रवाक bird.']

[Here the sentence contained in the first half has its nominative in the second half ; this is not right.]

7. Such कर्मधारय compounds should not be used as are capable of being taken as, and affording the sense of, the बहुव्रीहि compound.

For example the compound अध्यासितवृक्ष should never be used in the sense of 'the *inhabited tree*', which sense is obtained by interpreting the compound as कर्मधारय. This use would be undesirable, because the compound is more liable to be taken as बहुव्रीहि affording the sense of 'one who inhabits the tree.' [Such use has to be avoided on the ground of confusion.]

8. The converse of the above also holds good.

That is to say, we should not use such बहुव्रीहि compounds as are more liable to be taken as कर्मधारय. For example, the compound word वीरपुरुष should never be used in the sense of 'one who has brave servants ;' as the compound is more liable to be taken in the sense of 'the brave man' (a कर्मधारय); and so also the word कलरव should not be used as बहुव्रीहि in the sense of 'one whose voice is sweet,' as it is more liabe to be taken as कर्मधारय in the sense of 'the sweet voice.'

9. Two negatives should be used, only when it is intended to express the denial of a possible negation.

That is to say, when it is intended to describe that a negation or absence, which was possible, did not come about. For instance, in the verse—

'That person, by whom in battle, even the king of the gods was *not unconquered*, is lying on the ground wounded by the arrows of an ascetic'—

What is denied is the *unconquering* of इन्द्र which was possible in the ordinary course of events; but which did not come about.

10. The *qualification* alone is to be used, when the idea of *what is qualified by it* is well known.

Example in the line—

'The *ocean-girded treasure-bearer*'—

We have only two epithets of the *Earth* [which is too well known to be mentioned]. Similarly also in the line—

'From out of the forehead of the angry *Destroyer of Cities*, fire flashed forth'—

[We have only the epithet 'destroyer of cities' of शिव] and in the line—

'Quickly did कृष्ण rise from his seat, like the *lightning bearer* from the mountain-top,'—[for the *cloud* we have only the epithet 'lightning-bearer.']

11. That which forms the subordinate member in a compound is to be referred to by means of the Pronoun.

As for example,—in the line—

तवापि नीलोत्पलपत्रचक्षुषो मुखस्य तद्रेणुसमानगन्धिनः ।

[You, who have your eyes like the *blue lotus*, and have your face smelling like the pollen *of that* (blue lotus)']——

The 'blue lotus,' which forms the subordinate member in the बहुव्रीहि compound in which it occurs, is referred to by the pronoun '*tat*.'

13. Of Vernacular forms of words only those should be used that are very frequently used by poets.

For example, in the line,—

योषिदित्यभिललाष न हालाम्—

[He did not desire the *wine*, thinking it to be a woman].

We have the Vernacular word 'हाला' which is current among poets. [Vide-मेघदूत 49; शिशुपालवध X 21 and पञ्चतन्त्र I. 48.]

Those however that are not very current should never be used; the word 'कङ्केली' in the following line.—

कङ्केलीकाननालीरविरलविलसत्पल्लवा वसंतयस्तः ।

[Making to dance the कङ्केली forests, beaming with dense foliage]—

used as the name of the अशोक tree, is not *very* common among poets.

14. The gender of words and ellipses [made use of should be only such as are accepted in current usage].

For example, in the line,—

वत्से मा बहु निश्वसीः कुरु सुरागण्डूषमेकं शनैः ।

[O dear, do not heave such frequent sighs, just rinse your mouth with one mouthful of wine.]—

The word गण्डूष has been used in the Masculine gender: because it is in this from that the word is found to be mostly used; and its feminine form is not used, even though the word is laid down as belonging to that gender also.

And in the following verse,—

मा भवन्तमनलः पवनो वा
वारणो मदकलः परशुर्वा ।
वाहिनीजलभरः कुलिशं वा
स्वस्ति तेऽस्तु लतया सह वृक्ष ॥

[O tree, may well betide thee! accompanied as thou art with the creeper! and may neither fire, nor wind, nor intoxicated elephant, nor the axe,nor the water of rivers, nor the thunderbolt (hurt thee).'—

The verb 'अबाधिष्ट' (hurt) is omitted, in virtue of the fact that such elliptical omissions are current in usage.

15. Words used in their secondary sense should also be only such as are current in usage (in that sense).

For example only such words as—

(a) द्विरेफ literally signifies *that which contains two r-s,*' i.e., the word, भ्रमर; hence the word द्विरेफ *indicates* the *bee* only indirectly or secondarily.

(*b*) रथचरण literally signifies the *leg of the chariot* i e the चक्र (wheel) and through this latter the word, रथचरण is used to indirectly indicate the चक्रवाक bird.]

By the analogy of the word द्विरेफ however the use of the word द्विक in the sense of the *crow*, whose name is काक (a word with two *Ka-s*), would not be justifiable: as such a word is not current in usage.

16. In any single sentence many such words (in the indirect sense) should not be used.

Because it is possible in the case of one word to treat it as expressing what it does not really express; this is not possible in the case of many words.

17. Such classes of things as the *breast*[2] and the like are generally spoken of in the dual number.

E. g., 'स्तनयोस्तरुणीजनस्य, the two breasts of young women,' and the like. 'Generally'—because in some cases other numbers are also used, e. g. स्त्रीणां चक्षुः ('the eye of women').

An objection is raised—"How can *duality* be said to belong to the जाति *or class* (as mentioned in the सूत्र)? As a rule, number belongs to the *substance*, and not to the *class*."

What the number really belongs to is known to the followers of Jaimini (the मीमांसक, who have devoted much time and attention to a discussion of this question). As for ourselves, in all matters relating to *things of the world*, we accept the view of other people. Nor can this lead to any confusion; as all reasoning is in accordance with the character of the thing described: [and when this has been accepted to be in one form, all subsequent reasoning will be in accordance with that form, and there will be no confusion.] This principle has to be borne in mind throughout this work.

Section (2).

CORRECT FORMS OF WORDS.

We proceed now to deal with the correct forms of words.

1. Authority for the एकशेष compound रुद्रौ has yet to be found.

People generally use the word रुद्रौ in the sense of रुद्रः and रुद्राणी. All such एकशेष compounds are based upon the सूत्र—पुमान्स्त्रिया— 'A word in the masculine gender, spoken along with the same word, but ending with the feminine affix, becomes एकशेष and the latter is dropped' (पाणिनि 1. 2. 67.); but this rule is not applicable to the case of the compound formed of the words, रुद्रः and रुद्राणी because the rule laid down in this aforesaid sūtra is governed by the proviso—'provided that the specific difference between the two words be in their signs (affixes) only' (occuring in पाणिनि 1. 2. 65); and in view of this proviso, an एकशेष compound of the kind in question is not allowable except when the only difference between the two words lies in their gender-ending; in the case of the two words रुद्र and रुद्राणी on the other hand, we find that the words differ also in a point other than the gender-endig: that is, in the word 'रुद्राणी' the feminine denotes xnot only the femine gender, but also the fact that the person called by that name is the '*wife* of रुद्र in accordance with पाणिनि IV. 1.48,, wherein it is laid down that in such words as 'रुद्राणी' and the like, the feminine affix comes by virture of 'the word expressing the name of a wife in relation to her husband.'

The same difficulty also holds with regard to such एकशेष compounds as 'इन्द्रौ' (इन्द्र and इन्द्राणी), 'भवौ' (भवः and भवानी), 'शर्वौ' (शर्व and शर्वाणी) and the like.

2. The character of the regular 'verbal root' belongs to such roots as मिलि (to touch), क्ष्वि (to fear), क्षपि (to destroy) and the like; because the lists of roots are not meant to be exhaustive.

We often meet with such verbs as 'मिलति' (touches); क्लुवते (fears क्षपयति (destroys) and the like; and the question naturally arises as to the character of these verbs; no such roots are found enumerated in the lists provided by पाणिनि in his गणपाठ. In answer to this it is declared that these may be regarded as regular roots; in as much as the enumeration in the several lists are not meant to be final and exhaustive for we find grammarians declaring that 'the number of roots goes on increasing.' Consequently all such roots as are found to be used by standard writers must be accepted as regular roots.

NOTES.—The root क्षपि was not included in the original 'list' of '*Phanantah parasmaipadinah*' (Siddhantakaumudi pp. 359-362); but has been included in the list by Bhoja *Ibid*. *p*. 361, *l*. 3).

The root मिल is actually found (सि. कौ. *p*. 392) as the *seventy-third* root in the list of परस्मैपद roots beginning with '*obrashchu*.' So it is not easy to see why वामन includes this root among the irregular ones.

The root क्लुवि is not found in the सि. कौ. at all.

3. The root वलि (to cover) is not necessarily always आत्मनेपदी; this is indicated by the sutras themselves.

The root वलि ending in इ and having the अनुदात्त accent, would appear to be always आत्मनेपदी, in accordance with पा. I. 3. 12; but this restriction is not always strictly observed in usage; we find it used as परस्मैपदी also; *e. g.* कलशोलं वलन्ति [where वलन्ति has the शतृ affix, peculiar to the परस्मैपद]. This looseness of usage is borne out by the indications of पाणिनि सूत्र itself. How this is so is explained in the next सूत्र.

4. (The indication mentioned in the preceding सूत्र is afforded by) the fact that पाणिनि has added two supernumary syllables to the root चक्षिङ् (to speak or declare.

The fact that the root 'चक्षिङ' is आत्मनेपदी being shown by the syllable 'इ,' added to the root, where lay the necessity of adding the further syllable 'ङ,' which also is indicative of the same fact? The

fact that two such syllables were needed in the case of the root which is *always* आत्मेनपदी is 'indicative' of the view that those roots that have only one of these आत्मनेपद् indicatory syllables are not to be regarded as necessarily आत्मनेपदी always. The same reasoning holds with regard to the roots वदि, भत्सि, तर्जि and the like: all of which we find used as Parasmaipadi in such words as 'आवेदयति,' 'भत्सयति, 'तर्जयति,' and so forth: in all these cases we must accept the principle that the 'आत्मनेपद,' indicated by the ultimate syllable 'इ' and the अनुदात्त accent, is not always necessary.

5. The form क्षीयते must be taken as in the कर्मकर्तृ or Reflexive-passive [*i. e.* where one and the same thing is the subject as well as the object of the verb.]

The form क्षीयते can be accepted as correct only in cases where its subject and object are both one and the same: as otherwise the आत्मनेपद् from would be indefensible.

6. So also the form भिद्यते.

The root भिद् does not belong to the fourth conjugation; consequently, the form भिद्यते (with the intermediate य) would be possible only in the कर्मकर्तृ voice, and not in the ordinary Active voice.

NOTE.—The readings स्विद्यते and छिद्यते are both obviously wrong, as the roots स्विद् and छिद् do belong to the fourth conjugation.

7. The atmanepada use of the root मार्गि (to search) must be regarded as wrong.

Among the roots of the *tenth* conjugation we find the root मार्गि (to search); among those roots of this class which take the casual form only optionally, according to the वार्तिक—आधृषाद्वा all these roots being परस्मैपदी, the आत्मनेपद use—*e.g.* मार्गन्तां देहभारम्—must be regarded as wrong. We find standard writers making use of the परस्मैपद form of the root: *e. g.* करकिसलयं धुत्वा धुत्वा विमार्गति वायसी.

8. Such forms as लोलमान and the like must be explained as formed with the चानश् affix.

The forms लोलमान, वेल्लमान (rolling) and the like, formed as they are with the roots लोल and वेल्ल both of which are परस्मैपदी could not be taken as formed with the शानच् affix; as this is possible only in the case of आत्मनेपदी roots. The only way therefore of explaining their derivation is with the help of the affix चानश्.

9. When the root लभि in the sense of *going* takes the causal form and the consequent ण. the subject may be treated as accusative and also as non-accusative (according to the sense of the root).

The root लभि has been declared to signify '*going*' into which '*acquiring*' also enters as the subordinate factor, and it has also been declared to signify '*acquiring*' into which '*going*' enters as the subordinate factor. In the former case, the root signifying *going* is regarded as a गत्यर्थकधातु and as such, when it takes the causal form, its former subject becomes the accusative, in accordance with पा. I, 4, 52; as in the following line.—

दीर्घिकासु कुमुदानि विकासं लम्भयन्ति शिशिराः शशिभासः ।

[In the tanks. the cool rays of the moon make the lilies reach the blossoming stage].

[Where we find the *lilies*, which are the 'subject' of the action of *reaching bloom*, made accusative, when the root is used in the causal form].

But when the idea of 'acquiring' forms the predominant factor in the denotation of the root लभि, the root cannot be regarded as a गत्यर्थकधातु and hence in its causal form, its original subject is not treated as accusative; as for instance, in the following verse—

सितं सितिम्ना सुतरां मुनेर्वपुर्विसारिभिः सौधमिवाथ लम्भयन् ।
द्विजावलिव्याजनिशाकरांशुभिः शुचिस्मितां वाचमवोचदच्युतः ॥

'कृष्ण addressed to the sage sweet words, enhancing the whiteness of his body by the light of his teeth, in the same manner

the whiteness of the whitewashed house is enhanced by the rays of the moon']

[Where वसुस् is not treated as an Accusative.]

10. The words ते and मे must be regarded as irregular forms (recognised by usage).

The words ते and मे in the sense of त्वया and मया respectively must be regarded as irregular forms sanctioned by usage; *e.g.*

श्रुतं ते वचनं तस्य ['You have heard his words'] and

वेदानधीत इति नाधिगतं पुरा मे ['That he studies the Vedas was not known to me.']*

11. It is only through indirect or secondary indication by the sense of *disappearance* that the word, तिरस्कृत can be used in the sense of *insulted and disgraced*.

The word तिरस्कृत is frequently found to be used in the sense of *disgraced*; e. g. राज्ञा तिरस्कृतः 'he has been disgraced by the king.' This sense however cannot rightly belong to the word, as it is only in the sense of 'disappearance' that the particle तिरस् has been declared (पा. I. 4·71) to be a गति or Preposition, and it is only when तिरस् is a preposition that the retention of the intermediate 'स' in तिरस्कृत can be justified, according to पा. 8-3-42, which lays down that "the *visarga* of the गति or *preposition* तिरस् is optionally changed into स before a hard guttural or labial." Under the circumstances, how is the use of तिरस्कृत in the sense of *disgraced* to be explained? It cannot but be due to indirect indication by the sense of *disappearance*; that is to say, the word literally primarily signifies 'hidden' or 'disappeared;' and this indicates 'disgraced,' in view of the fact that one who is *disgraced* is regarded to be as good as

* In these cases the word ते and मे cannot be regarded as genitive under पा. II. 3-67; as this lays down the use of the genitive only in connection with such past participles as are used in the sense of the *present*. Because in the two examples cited the sense of the *present* is absent.

disappeared. We also find the word used in its *primary* sense of *disappearance e. g.* लावण्यप्रसरतिरस्कृताङ्गलेखां. [She having the lines in her body *hidden* by the charming glitter of her complexion.']

12. The word नैक (not-one) can be correct only when taken as a सुपसुपा compound under पा. II. 1-4.

In such setences as—

अरण्यानीस्थानं फलनमितनैकद्रुममिदम् ।

'This spot in the forest has got *not a single* tree full of fruits'—

We come across the compound word नैक. If this were the ordinary नञ् तत्पुरुष then the correct form would be अनेक according to पा. VI. 3,73,74 [by which the negative न having become deleted, its place is taken by अन्]; as the negative न without some sort of an additional syllable, can never enter into any compound. The only way then to justify the use of the word नैक appears to be to take it as the most general सुपसुपा compound, under पा. II. 1·4 [by which any *subanta* word may be compounded with another subanta.]*

13. Such compounds as मधुपिपासु and the like can be explained only on the ground of the word पिपासु being included in the गमिगाम्य group of [irregular] compounds.

We meet with the compound मधुपिपासु in the following line :—

मधुपिपासुमधुव्रतसेवितं मुकुलजालमजृम्भत वीरुधाम् ।

[There came into view the blossoms of creepers, with the honey-thirsty bees hovering round them];

and this compound मधुपिपासु belonging to the Accusative—तत्पुरुष expounded as मधु पिपासु can be explained only in accordance with the वार्तिक on पा II 1·24, which points out the possibility of such Accusative तत्पुरुष compounds being formed with the words contained in the गमिगाम्य group.

* It is not made clear how this meets the difficulty urged in the preceding clause ; the incapability of the simple negative particle न to enter into a compound should bar on the सुपसुपा compound also.

NOTE—There is no such group in Panini's गणपाठ. On the वार्तिक the तत्त्वबोधिनी Commentary remarks.

"What words form this group can be ascertained only from usage."

14. The word, त्रिवली can be regarded as correct only when it is a Proper Name.

Because such a compound is admissible only in the case of proper names; as declared in पा. II. 1·50, by which, "the words expressing the points of the compass or a number enter into composition with words correlated to them by being in the same case, when the sense of the compound is that of an appellative."

15. The word बिम्बाधर can be right only if taken as an *Elliptical Compound.*

Such expressions as बिम्बाधरः पीयते cannot be quite correct because the proper form of the compound should be अधरबिम्ब by पा. II. 1.56. The only way of justifying the compound बिम्बाधर under the circumstances, is to take it as an Elliptical Compound, there being an elision of a word in the middle, on the analogy of such compounds as शाकपार्थिव and the like, declared as correct by the वार्तिक under पा. II. 1.60, [when expounded as शाकप्रियः पार्थिवः the word प्रिय being elided in the compounded form]; the compound बिम्बाधर should, in this case, be expounded as बिम्बाकारः अधरः 'the lip *of the shape* of the *bimba* fruit,' the word आकार being elided. The same explanation would apply to such other compounds as बिम्बोष्ठ and the like. It may be noted however that the above explanation should be had recourse to only in the case of compounds used by standard writers; and should not form a rule for the making of endless new compounds of the like kind.

16. The compounds आमूललोलम् and the like are to be explained like the compound विस्पष्टपटुः.

That is to say, such compounds as आमूललोलम्, आमूलसरलम्, and the like must be treated as belonging to the मयूरव्यंसक group, all of which are regarded as irregular but recognised compounds by

पा. II, 1,72; the compound being expounded as लोलमिव लोलम्—आमूलं च तल्लोलं च ['fickle from the very root.']*

17. In such words as धान्यषष्ठम् and the like, there is no absolute interdict upon their being treated as *Genitive* तत्पुरुष; because the ordinal number takes an additional nominal affix.

Such compounds as 'धान्यषष्ठम्' 'इक्षुषष्ठम्' and the like are not absolutely incapable of being taken as the Genitive-तत्पुरुष; because the ordinal number, षष्ठ (sixth) really stands for षष्ठ भाग 'the sixth part', being formed by the addition of the further nominal affix अन् denoting 'part' [which does not effect any change in the form of the word] according to पा. V, 3,48 and 50, by which—"after an ordinal number ending in तिथ, and also the ordinal numbers षष्ठ and अष्ट comes the affix अन् when a *part* is a meant."

18. In the case of the words पत्रपीतिमा and the like, the Genitive तत्पुरुष is interdicted by the fact of the second member being an abstract noun denoting quality.

पा. II, 2,11 lays an interdict upon the genitive तत्पुरुष compounds of which the second member is an abstract noun denoting quality: hence no such compounds should be formed as पत्रपीतिमा ('leaf-paleness'), पत्रालीपिङ्गलिमा ('yellowness of the cluster of leaves') and the like. Therefore wherever we meet with such compounds we must regard them as cases of wanton disregard of the aforesaid interdict.

19. A *non-appositional* Bahuvrihi Compound is allowable when the second factor consists of the word जन्म and the like.

* Though the compounds herein mentioned do not actually appear in the मयूरव्यंसक Group as given in the गणपाठ yet they are held to be included therein in view of the fact that पाणिनि has declared this group to be an आकृतिगण, by virtue of which, the fact of any word belonging to this group is ascertained by its form *a posteriori*, and is not discoverable *a priori* by any consideration of its constituent parts.

As a rule, in all Bahuvrihi compounds, the two factors should be in the same case, but when the second factor happens to be some such word as जन्म and the like, the compounding of words in different cases (i.e. non-appositional) is not objectionable. E.g. शास्त्रार्थजन्मा हि विवेकलाभः [where शास्त्रार्थजन्मा means शास्त्रार्थात् जन्म यस्य 'that discriminative wisdom which is born of the study of the Scriptures;' one word being in the ablative and the other in the nominative case; and similarly कण्ठवृत्तयः in the sense कण्ठे वृत्तिः येषाम् breaths located in the throat', where one word is in the locative while the other is in the nominative case.]

20. हस्ताग्रम् and अग्रहस्त—both forms of the compound are right in view of the fact that the quality and the thing qualified may be regarded as different as well as non-different.

We meet with the word अग्रहस्त and also हस्ताग्रम्: and again with the words पुष्पाग्रम् and अग्रपुष्पम्; and the question is, how to account for such usage? Both forms cannot be correct, the compounds not being included in the अहिताग्नि group,' in whose case the order of the component words is optional, by पा. II, 2, 37; under the circumstances, if we were to include the compounds in question under that group, by regarding the group as आकृतिगण, then there would be no fixity with regard to the order of words in any compound [any and every compound being included under this group]. The only way by which such usage may be explained lies in the fact that the quality and the qualified may be regarded as different as well as non-different; when they are different, we have the forms हस्ताग्रम् and पुष्पाग्रम् [the compound being *Genetive*—तत्पुरुष]; and when the two are non-different, we have the forms अग्रहस्तः and अग्रपुष्पम् [the compounds being कर्मधारय.

21. In the matter of the Sequence of Words in a compound, vulgarisms have to be accepted as correct.

We find people making use of the form तृणकाष्ठम् as well as काष्ठतृणम्; no regard being had to the proper sequence of the words compounded; in this matter, when we find that a certain irregu-

larity is current in usage, we have to admit it; but this does not mean that the analogy of these vulgarisms is to be extended to all words.

22. Even when the sense of the objective is denoted by an indeclinable, the object does not take the accusative ending; the enumeration of the agencies expressive of the accusative being purely suggestive.

In पा° II, 3, 1 and 2, we read—"the accusative ending is added to words only when the objective character is not expressed,—*either by a conjugational affix, or by a primary or verbal affix, or by a secondary or nominal affix, or by a compound.*" But the enumeration of the agencies of denotation in this last clause is not meant to be exhaustive; consequently, even when the sense of the objective is denoted by *indeclinables*, we find the *object not taking the accusative ending*; e g. in the line—

विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसांप्रतम् ।

[' It is not proper to cut even a poison-tree that one has himself grown'],—the sense of the objective being denoted by the indeclinable असांप्रतम्, we find that the real object of the verb—वृक्ष—does not take the accusative ending. Similarly also in the sentence पण्डितं मूर्ख इति मन्यते we have मूर्ख with the first *case-ending*, because the sense of the objective is denoted by the indeclinable इति.

23. The word शक्यम् (capable of being done) retains the same form, even when what is the object (of that capability) is of a different *gender* and *number*; because the expression of the objective is mentioned only in a general (unspecified) way.

The word शक्यम् is formed of the root शकि and the passive affix यत् by पा° III, i. 99; the word retains this neuter singular form

irrespective of the Gender and Number of the object that is spoken of as शक्य and the reason for this lies in the fact that in connection with the सूत्र in question, we do not find any specifications with regard to the form in which the objective (of शक्य) has to be expressed. As for example, in the verse,

शक्यमोषधिपतेर्नवोदयाः कर्णपूररचनाकृते तव ।
अप्रगल्भयवसूचिकोमलाश्छेत्तुमग्रनखसंपुटैः कराः ॥

['For the making of thy ear-ornament, the rays of the newly-risen moon, which are soft as the fresh shoots of barley corn, are capable of being cut off with the nails ']—we find the word शक्यम्, even though that which is described as शक्य is कराः (moon's rays),—which word is in the Masculine gender and plural number. For what is stated in this सूत्र is based upon the authority of the following declaration of the author of the महाभाष्य—शक्यं च श्वमांसादिभिरपि क्षुत्प्रतिहन्तुम् ।—

[' Hunger can be allayed even by such things as dog's flesh '],—

[where the form शक्यम् is retained even though what is described as शक्य is क्षुत्—which is a word in the Feminine gender].

It is not, however, necessary that the word शक्य should never agree in gender and number, with what is शक्य; hence we have such sentences also as—

शक्या भङ्क्तुं झटिति बिसिनीकन्दवच्चन्द्रपादाः ।

['The moonbeams, soft as the lotus-stalk, can be quickly broken to pieces. ']—

[where we have the form शक्याः in agreement with the Masculine Plural of the पादाः.]

24. Like 'deficiency,' the 'excess' also of limbs constitutes the 'bodily defect' [by virtue of

which the third case ending is employed by पा॰ II. 3. 20].

For instance, just as we have अक्ष्णा काणः (where the *deficiency* of one eye is meant), so also we have मुखेन त्रिलोचनः (where the *excess* of an eye is meant).

25. The compound कृमिकीटानाम् is not right; because the singular number would be the correct form.

In the line—

आयुषः कृमिकीटानामलंकरणमल्पता ।

'For the span of life of insects, shortness is an ornament.'—

The form कृमिकीटानाम् (plural) is not right; because the proper number for such a compound should be the *singular*, by पा॰ II. 4. 8, according to which, —"A द्वन्द्व compound of words signifying small animals is Singular." Nor can the compound be taken as *elliptical*; as it is not open to all compounds to be regarded as such.

26. The form खरोष्ट्रम् is not right, because of the mention of the form उष्ट्रखरम्.

In the phrase खरोष्ट्रम् वाहनं येषाम् ['those people who are carried by mules and camels'], we find the form खरोष्ट्रम्, which is not correct; because in पाणिनि's गणपाठ under सूत्र II, 4-11, under the गवाश्व group, we find the compound in the form उष्ट्रखरम्

27. The form आस; must be the second preterite form of the root अस (to go, to shine, and to hold).

In the line—

लावण्यमुत्पाद्य इवास यत्नः ।

'There was a special effort in the producing of the requisite beauty.'—

We find the word आस this cannot be the second preterite form of the root अस् (to be); as this root in that preterite, takes the form of the root 'भू' (by पा° II—4-52); therefore it must be taken as the second preterite form of the root अस (to go, &c.).

28. The form युध्येत् is derived from the root 'युध्' (to fight) with the affix क्यच्.

In the line—

यो भर्तृपिण्डस्य कृते न युध्येत् ।

['One who would not fight in consideration of the livelihood he receives from his master'],——

the form युध्येत् in the परस्मैपद appears to be wrong,—the root युध् being an आत्मनेपद root. It may, however, be justified as being the potential form of the root युध् along with the affix क्यच्,—the meaning of the word युध्येत् thus being 'would wish to have upon himself fighting.' [The addition of the क्यच् affix makes the परस्मैपद form possible.]

29. In such words as विरलायमान and the rest, we have to seek for an authority for the use of the क्यङ् affix.

In the clause—विरलायमानमलयमारुते ['the wind from the मलय mountains being scarce']—we find the word विरलायमान; such a form is possible only by the presence of the affix क्यङ् or क्यष्; neither of these however is possible; because by पा° III. 1-12, the क्यङ् affix can be added only to those words that appear in the भृशादि group; and in the गणपाठ we do not find the word विरल in that group; then as regards the क्यष् affix, this can be added only to those words that appear in the लोहितादि group, by पा° III. 1-13; and the word विरल is not found in the गणपाठ; in this latter group either. For these reasons, an authority for such usage has still to be hunted out.

30. The root हन् (to kill) takes the causal affix (णिच्) even when the sense of the causal is absent; and this is due to the fact of the root belonging to the tenth conjugation also.

In the phrase घातयित्वा दशास्यम्; we find the word घातयित्वा used in the sense of 'having killed', in which the sense of the causal is entirely absent: and yet the word is formed of the root हन् with the causal णिच् [without which the form would have been simply हत्वा]. This must be due to the fact that all roots meaning *to kill* are mentioned among the roots of the tenth conjugation [which take the causal affix nominally, without involving the sense of the causal.]

31. The form अनुचरी is justified by the fact of the root चर (which enters into the formation of the word) being mentioned with an indicatory ultimate.

In the sentence *अनुचरी प्रियतमा मदालसा* 'Dear मदालसा is a maid-servant'—we have the word अनुचरी where we find no reason for the final long ई except the fact that among the पचादि group of roots *enunciated in the* गणपाठ *we find the* root चर mentioned with an indicatory ट् [which makes the root a टित् which makes the feminine ई possible, by पा० IV. 1. 15].

32. The form केसरालम् is formed by the root अल् with the affix अण्.

In the phrase केसरालं शिलीन्ध्रम् we find the word केसरालम् this word can be rightly explained only as meaning केसरान् अलति ('that which adorns the mien');—the word being formed with the root अल् (to *adorn, to* suffice and *to* check) and the affix अण् by पा० III. 2. 1, according to which "the अण् affix is added to a root preceded by a noun in the accusative case."

33. The word पत्रलम् *must be derived from the root* ला (to take or hold) with the affx क.

In the line,—

पत्रलं वनमिदं विराजते.

'This forest full of foliage looks beautiful';—

we find the word पत्रलम् this word must be explained etymologically as पत्रं लाति that which holds or contains foliage; and as such it must be derived from the root ला (to hold), preceded by the word पत्रम् in the Accusative case, and thereby taking the affix क in accordance with पा० III. 2-3.

34. Such words as महीध्र and the like must be explained on the analogy of the word मूलविभुज.

That is to say, the words महीध्र, धरणीध्र and the like must be etymologically explained as महीं धरति, मही—and root धृ to hold—क affix; the presence of the क affix being explained in the same way as in the words included under the मूलविभुजादि group mentioned in the गणपाठ in connection with पा० III. 2. 5.

35. Such words as अरिहा ('destroyer of enemies') and the like must be regarded as incorrect; because the possibility of the root हन् (to destroy) taking the affix क्विप् is restricted within strict limits.

पा० III. 2. 87 lays down that the root हन् can take the क्विप् affix only when it is preceded by the words ब्रह्मन् भ्रूण and वृत्र consequently such words as अरिहा रिपुहा and the like [which could be formed only with the root हन् and the affix क्विप्] must be rejected as wrong. The restriction laid down in the सूत्र is fourfold: (1) The root हन् (takes the क्विप् *only when preceded by the words*, ब्रह्म &c.—(2) *it is the root* हन् *alone* that takes the क्विप् when preceded by those words;—(3) 'when preceded by those words, the root हन् *takes the* क्विप् *affix only*';—and (4) '*it is only in the sense of the past* that the root हन् takes the क्विप् when preceded by those words;—and the only way to justify the words appears to be to accept them as fulfilling any one

only of these four restrictions [thus the words in question satisfy all the conditions except the *first*; in reality however all the four conditions have to be satisfied].

36. Such words as ब्रह्मविद् and the like must be explained as compounds formed with verbal-nouns (nouns formed by verbal roots with primary or verbal affixes).

Such words as ब्रह्मविद्, वृत्रभिद् and the like cannot be rightly explained as ब्रह्म वेत्ति and वृत्रं भिनत्ति respectively ; because we have seen that पा° III. 2. 87, lays down that 'when preceded with the words ब्रह्मन्, भ्रूण and वृत्र it is only the root हन् that can take the क्विप् affix' Such words, therefore, must be explained as compounds formed with a verbal noun as one of the members ; that is to say, the etymological explanation must be as follows, ब्रह्मविद्: वेत्ति इति विद् *knower* [root विद् to *know*, affix क्विप् by पा° III. 2. 76]; ब्रह्मणः (of ब्रह्मन्) विद् (knower). Similarly वृत्रभिद्: भिनत्ति इति भिद् destroyer [root भिद् to destroy, affix क्विप् by पा° III. 2, 76]; वृत्रस्य (of वृत्त) भिद् (destroyer). In both cases we have the Genitive तत्पुरुष Compound—(*a*) between ब्रह्मन् and the verbal noun विद् and (*b*) between वृत्र and the verbal noun भिद्.

37. The above explanation applies also to such words as महीधर and the like.

That is to say, the word महीधर should be explained in the same manner :—धरति इति धरः upholder [root धृ अच् affix) : मह्याः (of the Earth) धरः (upholder),—a Genitive तत्पुरुष compound between मही and the verbal noun धर. Similarly with गङ्गाधर and such other words.

38. Such words as भिदुर and the like have the force of the *reflexive* as well as of the *active*.

We come across such expressions as—(*a*) भिदुरं काष्ठम् (the piece of wood *capable of being pierced*) ; (*b*) भिदुरं तमः (*piercing darkness*) ;

(*c*) तिमिरभिदुरं व्योम शृङ्गम् [the uppermost portions of the sky are *capable of being pierced* by darkness] : (*d*) छिदुरातपो दिवसः [the day of *piercing heat*]; (*e*) मत्सरच्छिदुरं प्रेम [love is *capable of being destroyed* by jealousy]; (*f*) भङ्गुरा प्रीतिः [love *capable of being destroyed*]: (*g*) मातङ्गं मानभङ्गुरम् [the elephant *destructive* of pride]. Here we find that while in (*a*), (*c*), (*e*), and (*f*) the words with the कुरच् affix have the force of the *reflexive passive*, in (*b*), (*d*) and (*g*) they have the force of the *active*; and this promiscuous use is based upon the rule कर्मकर्तरि चायमिष्यते – 'this affix, कुरच्, is used *also* in the reflexive-passive sense',—where the implication of the particle च ('*also*') is that the affix is used in the *active* sense also.

39. Such words as गुणविस्तरः and the like are of doubtful correctness.

Because, in all such cases the root should take the घञ् affix [which would give the form विस्तार], and not अच् (which gives the form विस्तर),—by पा॰ III. 3. 33, by which—"the root स्तृ with the preposition वि must take घञ् when extent is intended to be expressed, except when the *extent* meant to be expressed is that of something relating to words."

40. The *lengthening* of the penultimate *short* vowels of the word अवतर and the *shortening* of the penultimate *long* vowel of the word अवचाय must be regarded as belonging to the usage of ignoramuses.

Some people use the abstract noun formed of the root तृ with the preposition अव in the form of अवतार (with the penultimate vowel lengthened),—making use of such expressions as मारुतावतार the '*coming* or *advent* अवतार of the मारुत': this is not correct; because the root तृ in forming its abstract noun takes the affix अप् [which gives the shortened form र and not the affix घञ् which alone can give the lengthened form अवतार]. Similarly, some people use the abstract noun formed from the root चि with the preposition अव in

the form अवचय (with the penultimate vowel shortened, as if the affix used were अच्),—making use of such expressions as पुष्पावचय 'the picking of flowers'; this also is not correct; because the abstract affix added to the root should be घञ् (which gives the lengthened form अवचाय by पा° III. 3. 40, by which—घञ् is added to the root चि when used in the sense of *picking up with the hand*, except when the idea of *stealing* is meant to be conveyed.")

41. The word शोभा is an irregular word accepted (in usage).

The word शोभा is accepted as correct. It is derived from the root शुभ् to which the affix अङ् is added in virtue of the fact that, the root शुभ् belongs to the 'Bhidādi' group of roots,—this being a group inclusion wherein is ascertained *a posteriori*; so far the formation of the word is quite regular; the only irregularity that comes in is in the change of the vowel in शु into शो—such change being interdicted in the case of the affix अङ्; and on this point the word is regarded as निपात *i.e.*, an irregularly-formed word accepted as correct: and the authority for this lies in the usage of पाणिनि himself in the धातुपाठ where we meet with the words शुभशुम्भशोभायां 'the roots शुभ् and शुम्भ् denote *beauty*,'—where we find the word शोभा. As to whether the word in the धातुपाठ is शोभा or शोभ we cannot be sure, except through what is taught to us by our teachers.

42. In the matter of the addition of अ to noun-bases ending in long consonants, there is much freedom of option as to the feminine form of such words.

पाणिनि III. 3. 103 lays down the addition of an अ to bases ending in long consonants whereby the words assume the feminine form; but in this matter there is much freedom of option; so that (*a*) in the case of some words, the feminine form is regarded as essential, —*e.g.*, in the words ईहा, लज्जा and the like; (*b*) in some it is not regarded as at all essential,—*e g.*, in the word आतङ्क; (*c*) in some cases the feminine form is entirely optional,—*e g.*, we have both व्रीडा and व्रीडः, बाढा and बाढः.

43. In such words as व्यवसित and the like, the past participal affix क्त has the force of the *active*; and this is due to the word च (in the सूत्र dealing with the use of the affix with such roots).

In the words व्यवसित, प्रतिपन्न and the like,—even though the क्त affix is directly mentioned, in पा°—III, 4. 72, as to be added in the abstract and passive sense,—yet the affix is added in the active sense; and this is in virtue of the particle च in the सूत्र [which implies that the affix in the case of the roots specified, has the sense of the *abstract* and the *passive* also]. If the च were meant only for the purpose of indicating that the word भावकर्मणोः of a previous सूत्र has to be construed with the sūtra in question,—then, in that case, we should have to repeat the particle च (in order to show that the affix has the sense of the *active* also).

44. आह (*says*), in reality the present tense form of root ब्रू, is used in the past tense because of its mistaken similarity to some other verbs in the past tense.

In the first Five forms (the singular, dual and plural of the third person, and the singular and dual of the second person) of the present tense, the root ब्रू *to speak*, takes the alternative forms of आह and the rest, in accordance with पा° III. 4-84; but the word आह is often found to be used in the sense of the past—*i. e.*, इत्याह भगवान् स्वयम् 'thus *said* the blessed Lord himself'; this use must be due to people mistaking the form आह to be of the past tense; this misconception arising from the resemblance of this word to verbs in that tense. Standard writers, however, always observe the difference,—using it always in the Present; *i. e.*, आह स्म स्मितमधुरां क्षरां गिरम् [where the स्म has been added in order to indicate the *past* tense]. [Such use of स्म is common among standard writers]; and we are inclined to think that in the sentence.—

अनुकरोति भगवतो नारायणस्य [Resembles नारायण] the poet did insert the स्म to indicate the past; and it must have been dropped by the mistake of copyists.

45 In the case of such adjectives as शबल (variegated) and the like, the feminine affix टाप् (आ) is not applicable.

In the following lines—

उपश्रोत: स्वस्थस्थितमहिषशृङ्गाग्रशबलाः ।
स्रवन्तीनां जाताः प्रमुदितविहङ्गास्तटभुवः ।

["The banks of rivulets with joyous birds flitting about become variegated with the horn-tips of buffaloes quietly seated along the flowing water."], and—

भ्रमरोत्करकल्माषाः कुसुमानां समृद्धयः ।

['The beauty of flowers is variegated with hosts of black bees'],

We find two feminine adjectives शबला and कल्माषा both ending in आ (the feminine affix टाप्);—this however is not right; because in such adjectives ई, ङीप्, would have been the right feminine affix, by पा° IV. 1·40, according to which—"the affix ङीप् is employed in the feminine of every word expressive of colour and ending with an अनुदात्त accent, and having no त as penultimate." Consequently शबली and कल्माषी would be the corresponding correct forms.

46. As qualifying a living being the form नीला (*'blue'*) is doubtful.

In the line—

कुवलयदलनीला कोकिला बालचूते ।

['The lotus-blue cuckoo is seated on the young mango-tree'],—

We find the adjective नीला; this is not correct; नीली would be the correct form; because by पा° IV. 1-42, read along with the वार्तिक upon the सूत्र we get at the rule that—"ङीप् is added in forming the feminine of नील when an animal is meant to be qualified by it."

47. There is much option on the point of a certain noun-base being regarded or not as belonging to the human genus.

We have the following two Sūtras bearing on the feminine affix to be added to words denoting the human genus,—(1) "The feminine affix ङीष् comes after a nominal stem ending in short इ denoting the human genus" (IV. 1-56); and (2) "after a nominal stem ending in short उ not having the letter य as its penultimate, and being expressive of the human genus, the affix in the feminine is ऊङ्" (IV. 1-66). The actual application of these Sūtras however it depends on the option of the speaker,—which option is ascertainable by actual usage,—whether or not a certain nominal stem will be regarded as 'denoting the human genus'. For example, in the following verse—

मन्दरस्य मदिराक्षि पार्श्वतो निम्ननाभि न भवन्ति निम्नगाः ।
वासु वासुकिविकर्षणोद्भवा भामिनीह पद्वी विभाव्यते ॥

['O beautiful girl with soul-ravishing eyes and deep navel! what you see along the sides of the मन्दर mountain are not rivers: they are only the marks left by the rubbing of the वासुकी.]—

We find the word निम्नाभि and मदिराक्षि which are the vocative forms of the words निम्नाभी and मदिराक्षी formed by the addition of the feminine affix ङीष् in accordance with the above-mentioned सूत्र IV. 1-65; the shortening in the vocative of the final long ई (of the feminine) being due to पा° VII. 3-107, by which—"a short vowel is substituted in the Vocative Singular for the long vowel of the words called नदी (*i. e.* word-forms ending in long ई and ऊ and being names of females)." If a further इ were added to the word नाभी according to the rules इतश्च प्राण्यङ्गात् — then the feminine form would be निम्ननाभिका. The above is a case where the nominal stems मदिराक्षी and निम्ननाभी are regarded as 'denoting human genus.'

On the other hand, in the following verse,—

हतोष्ठरागैर्नयनोदबिन्दुभिर्निमग्ननाभेर्निपतद्भिरङ्कितम् ॥
च्युतं रुषा भिन्नगतेरसंशयं शुकोदरश्याममिदं स्तनांशुकम् ॥

['This is without doubt the green cloth covering the breasts of my deep-navelled beloved, marked with the drops of tears falling from her eyes and depriving her lips of their colour'],—

We find the word निम्ननाभेः which is the singular-genitive form of the feminine word निम्ननाभि with the short final vowel, the long feminine ई being precluded by the fact that the nominal stem is not 'regarded as denoting the human genus?'

Similarly in the line—

सुतनु जहिहि कोपम्.

['O beautiful one, give up thy anger'],—

We have the word सुतनु the vocative form of the feminine word सुतनू which has its final ऊ lengthened by the second सूत्र mentioned above, which is applicable in view of the fact that the word is regarded as 'denoting the human genus'; and the shortening of the final vowel in the vocative is by पा० VII. 3. 107 mentioned above. On the other hand, in the line.—

वरतनुरथवासौ नैव दृष्टा त्वया मे ।

['Or, that beautiful one has not been seen by you']—

We have the feminine word वरतनुः in which the final ऊ is not lengthened, because the word is not regarded as 'denoting the human genus.'

48. The long ऊ as a feminine affix is added to words ending in the long ऊ also.

पा० IV. 1. 66 lays down that the feminine affix ऊ is to be added to words ending in the short उ; but words with the long ऊ also take the feminine affix ऊ; and that this is allowable is shown by the usage of the Teachers themselves; for instance, in connection with the वार्त्तिक on the सूत्र such words as अलाबू and कर्कन्धू (both ending in the long ऊ) have been cited as examples. It is in accordance with this that we have the word सुभ्रु (in the vocative) in the sentence सुभ्रु किं संभ्रमेण (O beautiful-browed one! what is the necessity for

hurry [1]) this form सुभ्रु is possible only as the Vocative form of the nominal stem सुभ्रू (with an additional ऊ appended as the feminine affix) [in which case alone the stem could be declined in the vocative like the word वधू]; if the additional long ऊ were not appended, then the vocative form सुभ्रु would not be possible [the word being declined in that case like the stem भ्रू itself, whose vocative forms are like that of the stem श्री]; and the vocative form would be सुभ्रूः.*

49. The form कार्तिकीयः [is not right]; as the addition of the affix ठञ् is irresistible [and this affix does not give the said form.]

In the clause कार्तिकीयो नभस्वान् ['the autumnal wind'] the word कार्तिकीयः is not right; because in the sense of 'belonging or pertaining to,' "all words denoting time take the affix ठञ् (पा° IV. 3. 11) [and with this affix, the form should be कार्तिकिकः.]

50. So also in the word शार्वरम्.

People speak of the शार्वरं तमः ('nocturnal darkness'); and here also the word शार्वरम् is incorrect; as being a word denoting time, the word शर्वरी should, by पा° IV. 3. 11, take the affix ठञ् which would give the form शार्वरिकम्.

51. The word शाश्वत may be regarded as correct, on the ground of usage.

We meet with such phrases as शाश्वतं ज्योतिः ('light eternal'); and the form शाश्वतम् also is not grammatically correct; because, being a

* Without the feminine affix ऊ the word भ्रू which is formed with the root भ्रम् and the affix डू would not come under the पा° I. 2. 48; and thus there would be no authority for the shortening of the final vowel, which shortening, by the सूत्र comes about only in the case of words with feminine affixes, and the affix डू is not a feminine affix. The appending of the additional ऊ as a feminine affix brings the word सुभ्रू under the सूत्र 1. 2. 48. whereby the shortening becomes possible. It is to be noted however that later grammarians are not satisfied with this explanation: though the word सुभ्रु is met with in the भट्टिकाव्य-हा पितः क्वासि हे सुभ्रु and कालिदास-विमानना सुभ्रु पितुर्गृहे कुतः, but the सिद्धान्तकौमुदी and the तत्त्वबोधिनी both regard the use to be प्रमाद or mistaken'.

word denot ng time the word शाश्वत् should take the affix ठञ which would give the form शाश्वतिक which in fact s the form adopted by पाणिनि himself in his सूत्र II. 4. 9. But the use of the word शाश्वत is very common ; e.g. शाश्वते प्रतिषेधः* And on the strength of this usage the word may be accepted as correct.

52. The words राजवंश्य and the like can be correct only when taken as formed with the affix य in the sense of *fit* साधु.

Such words as राज्यवंश्य, सर्ववंश्य and the like can be correct only when formed with the affix य (यत्) in the sense of *fit or capable* or *excellent*, in accordance with पा° IV. 4. 98. If the यत् affix were the one that denotes 'origin' or 'habitation,' then, - even though such an affix would be admissible (by पा° IV. 54) in view of the fact that the word वंश appears in the दिगादि group mentioned in that सूत्र as taking the यत् affix—yet the addition of such an affix being indicated in the case of words (compounds) ending in the word वंश the formation of the word by the addition of that affix would be objectionable.

53. The word दारव is wrongly used.

The word दारव in such expressions as दारवं पात्रम ('wooden vessel') is wrong. Because the adjective (in the sense of *product of* दारु) is to be always formed with the affix मयट् in accordance with पा° IV, 3. 144, by which—"the affix मयट् comes in the sense of *product invariably* after वृद्ध words (*i. e.* words with a long vowel)."

In support of the form दारवम् it might be argued that the affix मयट् has the sense of *product* and *part* ; while what the word दारवम means is *pertaining* or *belonging* to wood [which sense is afforded by the affix अण्]; [and as such the sense being entirely different,

* If Vamana was prepared to accept the authority of usage in this case we fail to see why he should not have done so, in the preceding sutra. We have the usage of Kalidasa in support of the form 'चे',—e.g., the line सर्वस्यतमसो निवृत्तये.

the rule laying down the former cannot set aside the latter.] But this reasoning also will not be right; because in the sense of *pertaining* or *belonging to'* the affix admissible in the case of वृद्ध words is च्छ (and not अण्), according to पा° IV. 2. 144 [and with च्छ the form of the word would be दार्वीय and not दारवः.]

54. In the case of such words as क्षुभिमा प्रोढिमा and the like, authority for the addition of the इमनिच् affix has to be found (is not available.)

55. The formation of such words as औपम्य, सांनिध्य and the like has to be explained like that of the word चातुर्वर्ण्य.

Just as the word चातुर्वर्ण्य is formed of the word चातुर्वर्ण with the affix ष्यञ् in the reflexive sense, in accordance with the वार्त्तिक on पा° V. I. 124; - so the words औपम्य, सांनिध्य &c. also.

56. In view of the affix ष्यञ् being a षित् [*i e.* in which the ष् is a supernumerary meant to be dropped], words formed with this affix, in many cases, take an additional long ई.

The ष्यञ् affix that comes in by पा° V. 1. 124, is one of those affixes that contain a supernumerary ष् and by virtue of this character, it takes an additional long ई in many cases ; but not in the case of such words as ब्राह्मण्यम् and the like

57. In the case of the words सामग्र्यम्, वैदग्ध्यम् and the like, the addition of the long ई is optional.

So that we have both सामग्र्यम् सामग्री and वैदग्ध्यम् add वैदग्धी.

58. The word धन्वी [one who has the bow,] is correct, by reason of the word धन्व occurring in the व्रीह्यादि group.

By virtue of which the possessive affix इनि being added to the word धन्व (पा° V. 2. 115 and 116), we get the form धन्वी.

59 The word चतुरस्रशोभि can be explained only as formed with the णिनि affix.

In the line—

बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन। (कुमार I-32)

[Her completely beautiful body was beautified by fresh youth'],—

The word चतुरस्रशोभि appears objectionable; even though the word शोभा occurs in the ब्रीह्यादि group [which take the possessive इनि affix, by पा° V. 2. 115 and 116], and as such is capable of taking the इनि affix,—yet as in the present instance the word is not शोभा pure and simple, but a compound word ending with the word शोभा, the सूत्र does not apply in this case [as declared in परिभाषा 31] Even granting the application of the सूत्र to the compounded word in question,—inasmuch as the word is a कर्मधारय compound, it cannot take the possessive affix इनि; as for the purpose of expressing the presence of the quality whose 'possession' would be denoted by the possessive affix, it would be a very much simpler method to make the word a बहुव्रीहि compound [having the form चतुरस्रशोभम् expounded as चतुरस्रशोभाऽस्य]; thus then, there being no possibility of the possessive affix इनि, how could we have the word चतुरस्रशोभि ?

The सूत्र declares that the only way open to us for explaining the word is to take it as formed with the verbal or primary affix णिनि which denotes *habit* or *constancy*;—the word being explained as चतुरस्रं शोभते इति—'that which is constantly beautiful in all its parts'.

Granting the possibility of the above explanation in the case of the word चतुरस्रशोभि, we again ask—How to explain the word अनुमेयशोभि (which is also used by कालिदास in his कुमारसंभव I, 37)? The aforesaid explanation is not possible in this case.

The only explanation possible is to take the word शोभि as formed by the root शुभ् with the affix णिनि—either in the sense of 'excellent action' by the वार्तिक on पा° III. 2. 78. or in that of 'necessity' by पा° III. 2. 80,—and then with the abstract affix त्व tacked on to it; after which the word (having taken the form of

शोभित्वम्, would form a बहुव्रीहि compound with the word अनुमेय; the compound अनुमेयशोभि being thus expounded as अनुमेयं शोभित्वं यस्य ['whose excellent beauty is to be inferred']. The absence of the abstract affix त्व is due to the fact that the abstract quality शोभित्व is already implied in the adjective शोभि; just as we have in the case of such sentences as—(*a*) निराकुलम् तिष्ठति [where निराकुलम् is equivalent to निर्गतं आकुलत्वं यस्मिन् कर्मणि तद् यथा स्यात् तथा, the abstract affix त्व being dropped in the compounded form]; and (*b*) सधीरमुवाच [where सधीरम् is equivalent to धीरत्वेन सहितम्, the abstract affix त्व being dropped in this compounded form.]

60. The form कञ्चुकीयः must be taken as formed with the क्यच् affix.

In the line—

जीवन्ति राजमहिषीमनु कञ्चुकीयाः ।

['Women clad in jackets attend upon the Queen'],—

We find the word कञ्चुकीयाः;—How to explain the formation of this word? In such cases, the affix commonly used is the 'छ' denoting possession; but this is not possible in the case of the word कञ्चुक (which forms the stem of the word in question). The only explanation possible is to take it as formed with the affix क्यच्, which denotes 'desiring for self', the meaning of the word being 'those who desire the jacket for themselves.'

61. The comparative affixes [तरप् and the rest] are used also when one member of the comparison (*i. e.* that to which the thing in question is compared) is only in the mind of the speaker [and is not directly expressed].

As for instance, in such phrases as घनतरं तमः ('*denser* darkness') बहुलतरं प्रेम (much more love), and the like.

62. Such words as कौशिल [वशिल] and the like must be taken as formed with the affix इलच् and dropping one of their component letters.

That is to say, the word कौशिल is formed by the word कौशिक with the affix इलच् in the sense either of नीति (wisdom) or of अनुकम्पा (sympathy)—by पा° V. 3-79; and has the letter क dropped in accordance with पा° V. 3. 83, by which—"when there follows an affix beginning with a vowel, from among those mentioned in the present section, there is elison of all that portion of the name of a human being which comes after the second vowel." [In the case in question, we have कौशिक, the name of a human being; and when to this is added the affix इलच् which begins with a vowel, there is elision of क which is the only letter that comes after the इ in शि which forms the second vowel in the name]. In the same manner, the word वसिल is formed by the word वसिष्ठ with the above-mentioned affix इलच् having its last' letter 'ठ' dropped.

63. The word मौक्तिक is due to the fact of the work मुक्ता occurring in the विनयादि group.

The word मौक्तिक is formed by the word मुक्ता with the affix ठक् with the reflexive sense; the application of this affix being in view of the fact of the word मुक्ता occurring in the विनयादि group of words, which take the reflexive affix ठक् by पा° V. 4-34. The neuter gender of the word मौक्तिक in face of the feminine gender of its primary मुक्ता is due to the fact that the gender and number of words formed with reflexive affixes differ from those of their primaries.

64. The words प्रातिभ and the like must be due to the fact of [their primaries] being included in the प्रज्ञादि group of words.

The words included in the प्रज्ञादि group take the reflexive affix अण् by पा° V. 4-38; and it is because the words प्रतिभा विकृति and द्वैत are included in that group that they take the reflexive अण् which gives rise to such words as प्रातिभम् — वैकृतम् and द्वैतम् respectively.

65. There can be no such word as सरजसम् except as an अव्ययीभाव compound.

In the line

मधु सरजसं मध्येपद्मं पिबन्ति शिलीमुखाः ।

["The black bees drink the honey mixed up with pollen, within the lotus'],

we find the word सरजसम्; this use of the word as an adjective is not correct; because the word can be correct only when taken as an अव्ययीभाव compound.

66. The form धुतधनुषि cannot be right, except when [its base is] a proper name.

In the phrase,—धुतधनुषि शौर्यशालिनि ['the brave man wielding the bow']—we find the word धुतधनुषि: this cannot be correct except when the word is taken as the locative form of धुतधनुष् regarded as a name; because by पा° V. 4-132, "all बहुव्रीहि compounds ending with the word धनुस् take an additional अनङ् at the end," [So the compound word should be धुतधन्वन् of which the locative form would be धुतधन्वनि; but in the case of such compounds forming a proper name, the addition of the अनङ् is optional, by पा° V. 4-133; [and hence the form धुतधनुष् and its locative form धुतधनुषि may be correct only when taken as a proper name].

67. In the word दुर्गन्धि the final इ cannot be got at (by any right method).

In such clauses as दुर्गन्धिः कायः ('evil-smelling body') we find the word दुर्गन्धि containing an इ at the end of the compound; but the presence of this इ in the compound in question cannot be justified; because, by पा° V. 4-135 it is only "when the word गन्ध forms बहुव्रीहि compounds with such words preceding it as उत्, पूति, सु and सुरभि that an additional इ comes in at the end of the compound"; and among these latter words, we do not find दुः, with which the compound in question is formed.

68. Some explanation has to be found for such words as सुदती and the like.

In the line—

मा दक्षरोषात् सुदती समर्जे ।

['She with beautiful teeth gave up her body through wrath against दक्ष'.] and

शिखरिदति पतति रशना ।

['O thou with pointed teeth thy girdle-zone is sliding off']—

We find the words सुदती and शिखरिदति in which the word दन्त is transformed into दत्; and as we can find no सूत्र laying down this transformation, we have to find some explanation for them. The following have been the two explanations suggested :—(*a*) पा० V. 4. 145 lays down that "the word दन्त is changed into दत् when preceded in a compound by words अग्र, अन्त, शुद्ध, शुभ्र, वृष and वराह: and in this सूत्र we find the particle च which having a cumulative force, may be taken to *include* and indicate some other words *also, not* mentioned in the सूत्र; and *among such other* words will be the words सु, शिखरि and such others, compounded with which the word दन्त may be found to be changed into दत्. This is the explanation given by some people. Others give the following explanation :—Such words as those in question should be taken as योगरूढ words [*i. e.* words which have their denotation fixed by etymology as well as by convention]; so that having their denotation fixed partly by *convention,* the words may be regarded as 'proper names' and so coming under पा० V. 4. 143, by which—"at the end of such बहुव्रीहि compounds as are *names,* दन्त is changed into दत्." In case the word सुदती be taken as having its denotation—*woman with beautiful teeth*—fixed entirely by its etymology शोभनाः दन्ताः यस्याः—then it would not come under the सूत्र that restricts the change to *proper names* only; but when it is regarded as having *its* denotation fixed by *etymology* as well as by *convention,* then, though in the former case it would not be liable to the change in question, in the latter case it would; so that the change becomes quite regular as an optional measure.

69. In the compound क्षतहृदोरस्क: we do not find the additional कप्, because this affix being laid down

(in पा० IV 4 142) as to be added to the word उरस् cannot be added to compounds ending in that word.

In the line—

प्लवंगनखकोटिभिः क्षतदृढोरस्को राक्षसाः ।

[The demons have their hardened chests torn by the nails of monkeys'],—

We find the बहुव्रीहि compound क्षतदृढोरस् even though पा० IV, 4, 151 lays down that "when such words as उरस् and the like come at the end of a बहुव्रीहि compound, they take the कप् affix;" and the reason why this affix does not come in the compound in question, is that being laid down as to be added to the word उरस्, it cannot be added to a compound ending in that word (according to परिभाषा 31); that it is to say, the compound क्षतदृढोरसः being expounded as क्षतं दृढोरः येषाम्; if the कप् were to come in, it would come in after the compound word दृढोरः and not after the word उरः and this would not be right.

70. In the word अवैहि the वै is objectionable;— अवेहि being the correct form.

71. For the deletion of the case-termination (of the first word) in the compound अपाङ्गनेत्रा there is no authority.

The compound अपाङ्गनेत्रा is expounded as अपाङ्गे नेत्रे यस्याः—'she who has her eyes moving towards the corner'; and in a compound like this, even in the compounded form, there can be no deletion of the locative case-termination of the first word; and the compound would have the form अपाङ्गेनेत्रा according to पा० VI. 3-12, by which—"the locative case-ending is not elided after a word denoting part of the body (with the exception of the words मूर्धन् and मस्तक), when such a word is followed by any other word except the word काम.

72 Such forms as श्लिष्टप्रिय वृद्धकान्त and the like are not correct because in such compounds the assumption of the masculine form by words originally feminine is not allowed.

The compound श्लिष्टप्रियः is expounded as श्लिष्टा प्रिया येन [' the man by whom the loved woman has been embraced'], and वृद्धकान्तः as वृद्धा कान्ता यस्य ['the man whose beloved woman is aged'] ; and here we find that the words श्लिष्टा and वृद्धा, which in their original uncompounded form, were feminine, become transformed respectively into the words श्लिष्ट and वृद्ध, this assumption of the masculine form by nouns originally feminine is not permissible in the case of such बहुव्रीहि compounds as end in प्रिया, कान्ता, मनोज्ञा, कल्याणी, सुभगा, दुर्भगा and so on, —according to पा० VI. 3, 34, by which —"in the room of a feminine word there is substituted an equivalent and uniform masculine form .... but not when this feminine word is followed by another feminine word, which is either an ordinal numeral or one of the words under the प्रियादि group."

73. The form दृढभक्ति is universally used.

In the रघुवंश (XII-19) we meet with the word दृढभक्तिः [it is a बहुव्रीहि compound expounded as दृढा भक्तिः यस्य] and strictly speaking the assumption of the masculine form by the feminine word दृढा is not right ; as in the compound this word is followed by the feminine word भक्तिः which occurs in the above-mentioned प्रियादि group ; in which case the assumption of the masculine form has been interdicted by पा० VI. 3-34, referred to in the preceding सूत्र: and the only way in which the form of the word can be justified is by regarding the word दृढ (in the original uncompounded form), not as a feminine [but as the impersonal or general Neuter ; expounding the compound as दृढं भक्तिः यस्य whereby the compound would fail to come under the above-mentioned सूत्र VI. 3-34, which speaks of a *feminine* word being changed into the corresponding masculine form, when followed by another feminine word]

74. Such words as जलतम्बुलता (कर्कन्धुमद्गणम्) and the like are justified on the authority of the rule laying down the shortening of vowels.

In the compound जलजम्बुलता we have the word जम्बू (with the long ऊ) changed into जम्बु (with the short उ): similarly in the compound कर्कन्धुग्रहणम् we have the long ऊ of कर्कन्धू changed into the short उ: both of these shortenings are in accordance with पा० VI. 3-61. by which—"according to the opinion of गालव a short vowel is substituted in a compound before the second member, for the long ई, ऊ and ऋ—unless it is the long vowel of the feminine affix ङीप्."

75 Such words as तिलक, कनक and the rest must be regarded as included under the अजिरादि group.

Otherwise, in such words as तिलकवती and कनकवती formed by the words तिलक and कनक respectively, with the affix मतुप्—the last vowel of the words तिलक and कनक would be lengthened, according to पा० VI. 3-119; by which—"the final vowel of a word consisting of more than two syllables is lengthened before the affix मतुप् when it is a name,—*except in the case of the words belonging to the अजिरादि group*," and thus the word in question would take the forms तिलकावती and कनकावती respectively. Some people hold that the सूत्र just quoted refers to only that मतुप् affix which comes according to पा० IV. 2. 85 and not to all cases of that affix: but if this were the case, then there would be nothing to explain the form अमरावती [which is formed by the word अमर with the मतुप् affix, the last vowel of the former being lengthened by पा० VI. 3. 119, mentioned above: so if this सूत्र were applicable to only those cases of मतुप् that come in by पा० IV. 2. 85, it could not apply to the case of the word अमरावती.

76. The two forms निशमय्य and निशम्य are both correct, being derived from two distinct roots.

We find the two words निशम्य and निशमय्य both in the sense of 'having heard.' When the participial affix ल्यप् is added to the root शम preceded by the preposition नि, an additional अय comes in by पा० VI. 4. 56; giving rise to the form निशमय्य. How then, to account for the form निशम्य? The answer is that this latter word is derived fr m an entirely different root—*viz.*, that शम, which belongs to the *fourth* conjugation; while the form निशमय्य is from the root

शम (to see) which belongs to the tenth conjugation, and as such takes the causal affix णिच् in the reflexive sense, and thereby comes under पा° VI. 4. 56.

77. The forms संयम्य and नियम्य are to be explained as derived from the root without the accompanying णिच् affix.

The question is—how to account for the forms संयम्य and नियम्य? Because in this case also, पा° VI. 4. 56, being applicable, we should have the forms संयमय्य and नियमय्य. The answer is that the forms have to be explained by taking them as derived from the root in its simple form, without the addition of the affix णिच् which would bring it under पा° VI. 4. 55; this णिच् is not added, because in the case of the words in question, the sense of the causal is already present in the root itself; as we have in the case of the words नियच्छति (where also if the णिच् were added we would have the form नियमयति); in cases where the sense of the causal is not already implied in the root, the णिच् comes in necessarily; *e. g.*, संयमयितुमारब्धः.

78. The form प्रपीय must be regarded as derived from the root पीङ् (to drink);

and not from the root पा (to drink); as the participial form of the latter root, with the affix ल्यप् would be प्रपाय; the vowel ई being precluded by पा° VI. 4. 69.

79. The form दूरयति should be explained as due to the mention of the word बहुलम् 'diverse and irregular' [in the परिभाषा.]

In regard to the phrase—दूरयत्यवनते विवस्वति ['the lowered sun having moved to a great distance']—there arises the question how to account for the form दूरयति. Because when the noun दूर takes the causal णिच् it becomes subject to all the rules relating to words ending in इष्ठ; and as पा° VI. 4. 156 is one of those rules, according to this, the first vowel (in दू) would be broadened (into

बत) and the syllable ट would be deleted; and the resultant form would thereby become श्वयति. The answer is that the परिभाषा "in the—case of nouns serving the purpose of verbal roots, the changes consequent upon the syllable इष come about in diverse irregular ways"—asserts that the changes laid down under पा० VI. 4. 156, do not apply strictly to those cases where the word is derived from a noun treated as a verbal root; hence inasmuch as the word स्थूरयति is derived from the noun स्थूर which comes to be treated as a verbal root, by the addition of the णिच् affix,—it is not necessarily subject to the changes laid down in VI. 4. 156.

80. In such words as गच्छन्ती and the like the presence of the न is absolutely unavoidable.

In the line —

हरति हि वनराजिर्गच्छती श्यामभावम्।

['The darkening forest ravishes the mind'],—

we meet with the present participle गच्छती and this is an incorrect word; the correct form being गच्छन्ती the presence of the न being absolutely necessary, by the rule शप्श्यनोर्नित्यम्—*i.e.*, the न is necessary in Present participles of the roots of 1st, 4th and 10th Conjugations 'and the root गम् belongs to the first Conjugation.]

81. The form गोप्त्रा as an adjective qualifying the neuter noun मित्रेण must be explained as due to the fact of the word being treated as a masculine noun.

As qualifying a neuter noun, the instrumental form of the adjective गोप्त्रा should be गोप्तृणा by पा० VII. 1. 73, by which—"the augment 'न' is added to a neuter stem ending in a simple vowel (except अ) before a case-affix beginning with a vowel." The masculine form गोप्त्रा therefore can be explained only on the ground that the word is treated as a masculine noun, in accordance with पा० VII. 1, 74, by which—" a neuter stem ending in a vowel, of which there exists an equivalent uniform masculine, is treated like

the masculine in the opinion of गालव, before the vowel beginning the affixes of the Instrumental and the cases that follow it."

82. The expression वेत्स्यसि can be explained only by being broken up into two words.

In the sentence—पलित वत्स्यसि क्षितौ we find the word वेत्स्यसि which appears like the Second Future form of the root विद् to know, in the second person singular; but the correct form should be वेदिष्यसि, Therefore the only way to explain वेत्स्यसि is to break it up into the two words वेत्सि (second person singular, in the Present Tense) and असि this latter word being regarded as an irregular indeclinable having the sense of त्वं ('you'); or as a merely ornamental supernumerary word. *e. g.*, in the sentence—पार्थिव त्वमसि सत्यमभ्यधाः। ('O king, you said tru'y.')

83. The word कामयान is to be regarded as correct only if its use can be traced to long-established usage.

The strictly grammatical form of the word is कामयमान with an additional म; but inasmuch as the form कामयान is found current in long-established usage,—as, for instance, in the works of the poet शुक (and also in वाल्मीकि), it can be justified on the ground that all-rules laying down the insertion of additional letters,—such, for instance, as the syllable 'म्' in कामयमान—are not meant to be regarded as *strictly obligatory in all cases.*

84. The forms सौहृद and दौर्हृद are due to the fact that with the addition of the अण् affix the word हृदय is changed into हृद.

The word सुहृदय and दुर्हृदय occurring in the युवादि group of words take the 'अण्' affix by पा० V. 1, 130; and by virtue of this affix the word हृदय is 'changed into हृद् and the first vowel is lengthened,—thereby giving the forms सौहृद and दौर्हृद. If [instead of the अण् a added to the words सुहृदय and दुर्हृदय we took the अण् as added to the words सुहृद् and दुर्हृद् [these latter also occurring in the युवादि group),—

hen we would get the forms सौहार्दम and दौहार्दम because both the vowels would, in this case, have to be lengthened, in accordance with पा° VII. 3. 19, by which—"the lengthened vowel has to be substituted for the first vowels of both members of a compound ending in हृद् भग and सिन्धु before a तद्धित affix having the indicatory syllable ञ् ण् or क्." [The affix अण् has the indicatory ण्.]

85. The noun विरम must be accepted as an anomalous form (recognised in standard usage).

The noun विरम is supposed to be derived from the root रम with the preposition (वि) and affix घञ् but such a derivation should give the form विराम (and not विरम) because the root रम is not one of those roots that take the अनुदात्त accent; and as such it does not come under पा° VII. 3. 34, by virtue of which alone the vowel-lengthening due to घञ् could be precluded. Though such is the real fact, yet we find the form used by पाणिनि himself in the धातुपाठ where we read यम उपरमे (the form उपरम being analogous to विरम.) In view of such usage however we have to regard the word विरम as one of those words which, though anomalous in their derivation, have yet to be regarded and used as correct.

86. It is only when the words उपरि &c., are repeated in the sense of *proximity*, that they govern the accusative.

According to the वार्त्तिक on पा° I. 4. 48, when the three words उपरि, अधि and अधः are repeated twice, they govern the Accusative: but this would be done only when the words denote *proximity*, which meaning of the reduplicated words is laid down in पा° VIII. 1. 7; when, however, their repetition is only for the sake of वीप्सा *i.e.*, for implying continuity,—then the correlated noun should take the Genitive affix;—*e.g.*, उपर्युपरि बुद्धीनां चरन्तीश्वरबुद्धयः। ['the ideas of God surpass all other ideas *always*.']

87. The form मन्दं मन्दम् can be correct only when it does not denote *manner*.

In the line मन्दं मन्दं नुदति पवनः—we find the reduplicated form मन्दं मन्दम् this can be correct only when the expression does not denote the *manner* (of the blowing of the wind); because if it denoted *manner*, the repetition would be in accordance with पा° VIII. 1. 12: and as all repetitions under this सूत्र have to be treated as कर्मधारय compounds (according to पा° VIII-1-12, as read along with VIII-II), we should have the compounded form मन्दंमन्दम्. If we have the form मन्दं मन्दम् (not denoting *manner*), the repetition would be in accordance with पा° VIII-1-4, by which—"the whole is repeated when it denotes *always* and *each*" (in which there is no restriction as to the repetition being regarded as a *compound*); the sense of the repetition in the sentence मन्दं मन्दं नुदति पवनः। being that the 'stillness of the breeze pervades over each of the various parts of its blowing'.

88. The form निद्राद्रुक् is not correct; as the final क् should be changed into ग्.

In the line—

निद्राद्रुक्काद्वेयच्छविरुपरिलसद्धर्घरो वारिवाहः ।

['The rumbling clouds, dark as demons, become disturbers of sleep'],—

we find the word निद्राद्रुक् which is not correct; as the correct form of the word should end in ग् according to पा° VIII-2-27.

The wrong form ending in क् has been used by people owing to their over-fondness for alliteration.

89. In the word विष्पन्द the ष् is questionable.

Because the word presents none of the conditions of the change of the विसर्ग into ष and it is open to doubt if the word occurs in the कस्कादि group of words [which change their विसर्ग either into स् or into ष्—according to पा° VIII-3-48.]

90. The form अङ्गुलिसङ्ग is not right; because there is a distinct rule laying down the cerebral ष in the case.

In the line,—

म्लायन्त्यङ्गुलिसङ्गेऽपि कोमलाः कुसुमस्रजः ।

['The soft flower-garlands fade even by the touch of the fingers',—]

The word अङ्गुलिसङ्ग is not right, because the cerebral ष would be the correct form; according to पा० VIII. 3-80, by which—" when the word सङ्ग is compounded with the word अङ्गुलि its स् is changed into ष".

91. The same reason precludes such forms as अवन्तिसेना इन्दुसेना, and the like.

Because पा० VIII-3-99, lays down the cerebral ष् for all proper names like सुषामा, such names as अवन्तिसेना इन्दुसेना and the like must be rejected as ungrammatical.

92. In the word इन्द्रवाहन we do not have the cerebral because it is not intended to express the idea of being actually *carried* by the elephant.

In the line—

कुथेन नागेन्द्रमिवेन्द्रवाहनम् ।

'Like the elephant of इन्द्र adorned by its coverlet.'—we find the cmpound इन्द्रवाहनम् where the syllable न is not changed into ण even though such a change is laid down by पा० VIII, 4 8, by which —" the न of वाहन is changed into ण when the word is compounded with a word which denotes the thing carried by that वाहन," and the only justification for the non-application of this rule lies in the fact that it is not intended to denote by the word इन्द्र the *thing carried*; all that is meant being the relationship of the possessor and the possessed; [*i.e.* the word इन्द्रवाहनम् means only 'the वाहन or conveyance *belonging* to इन्द्र and not 'the conveyance carrying इन्द्र'] ; in this manner the word इन्द्रवाहनम् is fully justified.

Right and wrong forms of words have been briefly indicated by me here; in this same manner may other words also be examined.

THE END.